NYM CRINKLE'S FEUILLETON

Amelia Rives' Sensational Book Made Into a Drama-Where its Interest Lies-Masterpieces of Fiction that do not Fit the Stage-Heads Turned to Greet a New Individuality in a New Dress-The Characteristics of a Unique and Hitherto Unknown Personage-The Conundrum of the Moment which Perplexes Many Minds.

The announcement was made on Sunday that Amelie Rives' sensational book, "The Quick or the Dead," had been dramatized and arrangements were being made for its production here early in the season.

This was to be expected. A book which attracts so much attention and awakens so much discussion cannot very well escape the adapter.

On Monday I learned that Mr. C. W. Durant, already known to the theatrical world as the manager of Estelle Clayton, had pur chased a dramatic version of "The Quick or the Dead," and presumably he is the man to whom the Sunday paragraphs referred. It was also understood that he was in negotiation for the Fifth Avenue Theatre, in which to produce the play in September, and thus forestall all other attempts here to do the work.

Meeting Mr. Durant, I asked him concerning the truth of the stories, and he corroborated them. He does own a dramatic version of the "The Quick or the Dead," and he proposes to produce it here early in the Fall sea son. He refused to say who was to play it, his former management of Estelle Clayton leading me and others to suspect that she was to be the Barbara of the book.

Whether she is or is not to be, the fact remains that the story has been read by almost everybody, certainly by every actress in the land, and it is safe to say that not five of them could see any possible way of making a play

The interest of the book, and no one that I know of denies its intense interest, lies in the one character of Barbara, which is not the creation of a vivid imagination, but the transcript of an emotional and somewhat hysterical nature, which has succeeded in getting itself upon paper, as very few women, not even excepting Charlotte Bronte, have done.

And here I am reminded that "Jane Eyre" is one of the most fervid, intense portravals of a heart struggle that was ever penned. Its fidelity to the truths of consciousness makes it as superior to anything George Eliot ever wrote as Thomas Hardy's "Far from the Madding Crowd" is superior to anything of

The old saying that everybody can write one good book is always provocative of thanksgiving that for some reason everybody doesn't. But all the same, the old saw is true to this extent, that everybody has in his experience the material for one good book. and if possessed of literary facility he puts himself exactly and coercively into one book only. Charlotte Bronte never wrote but one "Jane Eyre" any more than Dickens wrote two "David Copperfields" or Thackeray wrote two "Vanity Fairs."

Keats' often misquoted remark that "the imagination of a boy is healthy, and the ma ture imagination of a man is healthy, but there is a space of life between in which the soul is in a ferment-the character undecided. the way of life uncertain," remains true, no doubt: but the fact remains, and is nowhere so beautifully illustrated as in Keats himself, that the spontaneity of early genius has a glow and a puissance that the acquired philosophy of maturity cannot emulate.

Charles Dickens thought that "Bleak House" was a greater work of art than "David Copperfield," because he measured his pyramid by the labor it occasioned. And George Eliot estimated "Daniel Deronda" far above "The Mill on the Floss." In their judgment both Dickens and George Eliot disagreed with man-

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It is worth noting that those books-masterpieces-in which men and women of gifted natures have poured themselves, do not, as a rule, fit the stage; for those books not only deal with the individuality and not the action of the personage, but they are so intent on getting that individuality with all its confi dences before the sympathetic reader that they neglect the machinery of plot and the adjunct of dramatis persona.

The rarest and deepest novels are never dramatized. A thousand enterprising pens ing animal passion and the ardor of young have hovered over "Daniel Deronda" as they

hovered over "Jane Eyre" looking for a dramatist's coign of vantage. And when it was fastened upon "Jane Eyre," and the result was played by so able an actress as Clara Morris, it failed to attract attention commensurate

with the worth of the material.

Deronda" acted.

Charles Reade's best books never played well, "Lost at Sea" cannot be called his any more than "White Lies." But "Griffith Gaunt" never held an audience as the book held mil lions of readers, and for some reason "Put Yourself in His Place," which is by all odds the best modern story, in a dramatic sense, that has seized upon the dignity of labor for a theme, has never even been attempted here, and I should as soon expect to see one of Felix

Introspection is the present fad of fiction, and there is only one successful play in the

Adler's lectures played as to see "Daniel

with which the ingenuous girl prattles about the confusion is at least fresh. She loves her young man with the artlessness of a child; but she is afraid she will be whipped for it by a ghost. The amatory thrill, the magnetism of personal contact, the expliation of the sense in the whirl of sexual delirium; the "intoxica tion," as she calls it, of idolatry, the eagerness of desire, are all told in Barbara with the candor of a girl and the experience of a woman. And this, let it be said without stopping to question its propriety, is new in current literature. Whatever else the authoress may be, she is not a prude or a prig. and prudishness and priggishness are the prevailing symptoms of gentrel literature.

All of our purveyors of fiction undertake to treat of men and women with passions, but their art consists in keeping the passions out of sight. It is an open question whether English repertoire that puts an introspective they are ashamed of them or afraid of them.

twice and Effie Ellsler slept with it under ber

Letters began to reach the authoress from unknown playwrights asking permission to adapt it, to which she never replied-the poor girl being, it is said, a little scared at the result of her own work, and-who knows?-perhaps a little ashamed of it.

A strong desire was felt among the actresses to make Barbara visible. But how? The unique creature was a Milo with bronze hair, smelling like Amphytrite's or a "fresh sponge." She was as ethereal, evanescent and capricious as a dream, but with a laugh like a true waterkelpie's

How mix fire and dew in the stage alembic?

Who was the beautiful, passionate, deliciou Helenic idea with the lusty appetites of an Amazon and the fluctuant spirit of a mystic? And here comes the conundrum of this

even the unavailable, beginning with Annie Robe, whom we always criticised with a spoon, as we do a yellow dish of vanilla

THE WEEK

It couldn't be Robe, because she has not got a Milo figure, and I understand her hair has not got the sea taint. The eulogiums on her hair rested at new-mown hay, which doubtless had more reference to local color than to fragrance.

Could these men mean Terry? Nonsense! Terry is phthisicy. She carries a Camille cough into Marguerite and Beatrice. Barbara is vital; Terry is phantasmal.

"Perhaps," suggested Mr. Dan Frohman "they mean Grace Henderson."

When this was reported to Mr. Hill be drew himself up and with great dignity said: 'On my honor as a gentleman, I don't."

Then there came a sort of Round Robin from the Masconomo House by the sea, where a number of beauties are gathered under the trees rehearing the Midsummer Night's Dream in bathing dresses. It said:

"It's a boiling book. Rives has painted her heroine red, and a red-headed woman aloge can play Barbara."

Was this squinting toward Mrs. Potter? "The imagination of a girl is healthy, and the imagination of a woman is healthy," said Janauschek, quoting Keates, "but the two healthinesses do not reside in the same person. The imagination of one can alone conceive such a book as this; the imagination of the other is necessary to embody it, and when it is embodied art takes the place of nature, which is turning the book upside down."

In all this discussion Mr. Durant remains

I simply remarked to him that there was no play in the book as it stood. He replied: "I am perfectly well aware of it, otherwise everybody would be playing it."

Just as I was going to sleep last night I was roused by an infuriated knocking. I gave a look at the pallid bust of Pallas that's above my chamber door, and rushed to the entrance, A breathless man stood there.

"I came to tell you who the woman is," said

"It's Morris."

Then a voice came hoarsely to me from above my chamber door. Quoth the raven, NYM CRINKLE. "Nevermore."

Mr. Pastor's New Theatre.

Business Manager Harry Sanderson told a MIRROR reporter the other day that the progress of the work on Tony Pastor's Theatre warranted arrangements for opening either on the 3d or 7th of September. The decorations will be in oil fresco, and of a light and pleasing character. The number of private boxes will be increased to eight, and will be set in a handsome proscenium arch with Corinthian columns, designed by F. P. Dinkelburg, the

There will be no woodwork used in the con struction, and the buildings laws will be strictly adhered to. The house will be partly lighted by electricity. Automatic sprinklers and other precautions against fire will be used and the boiler room will be under the side-

The seating arrangements of the theatre are to be more than ordinarily handsome. The chairs are being specially designed by Demarest and Co. They will be of blue plush and natural cherry wood. The upper boxes will have an independent stairway for each side, and will be furnished with Oriental rugs and chairs. Two extra seats twenty-six inches wide are to be provided for fat people in each row.

Mr. Pastor sailed from Liverpool on Saturday last by the Cunard steamship, bringing with him several artists, among them the Sisters Twibell. He will commence his season at the Ocean Theatre, Long Branch, on August 6.

The pieces in which the students of the department of instruction in the Madison Square school will be exercised at rehearsal on August 2 will be acts from The Joy of the House, the garden and potion scenes of Romeo and Juliet, an act from The Rivals, three acts of Led Astray, an act of Still Waters Run Deep and the last scene of Frou Fron On August 3 the rehearsals will be from The Serious Family, King John, Colleen Bawn; Shaugraun, London Assurance, and She Stoops to Conquer.

Booth and Barrett's next season will commence in the West about the middle of September. The company will be the same as



MARIE JANSEN.

hero squarely before an audience-and that is Hamlet. It is only fair to acknowledge that he is held there by his action and not by his philosophy.

But if the stage cannot follow all the young men and women who are vomiting undigested emotions into literature, it may here and there recognize with some yearnings of its own the presentation of a new individuality in a new dress.

The newness and frankness, to say nothing of the scanty intellectual wardrobe, of Amelie Rives' Barbara, have made us all turn our heads to greet an unknown personage.

Our first exclamation is: "Thank heaven she is at least unlike the other four thousand "

In what particular she is unique it is not difficult to discern. The mistake of confound blood with affection is not new, but the naivete

But they undertake to excuse their work with article, which I am going to leave you to the wretched pleas that an empirical taste should modify and veil the essential and uni-

It is the function of the stage to deal with passion in all the changes of its gamut. It is the specific work of the stage to manifest passion, not to analyze it. It is therefore always searching for human material.

If the Barbara of this story arrests the attention of the stage it is because Barbara is a palpitating, full blooded woman torn by the vultures of her own desires and baring her impetuous heart to the observer.

No sooner did the book get to be talked about than every actress who is on the lookout for new characters seized upon it with avidity. It is safe to say that Clara Morris devoured it Rachel." at one sitting, and Rose Coghlan let her sunflowers go unhoed and her cow unmilked until she had finished it. Mrs. Langtry read it

"Yes, I have read the book," said Mr. J. M. Hill, "and acknowledge its power. If some one will make a drama of it, it ought to create a genuine sensation. But who will play it? I only know one woman who could touch the character with realizing genius."

Who is that woman?

Cazauran-that unimpaired veteran who has transmuted everything and is himself going through a "sea change"-said from his invalid chair, where his undaunted mettle still gives the word of authority on adaptations: "It is easy to fix the grama, but where is the woman to play it? I only know of one woman who has the beauty of Neilson and the passion of

I wondered if he meant the same woman that Mr. Hill did.

I thought over the available dames, and last season with few exceptions.

At the Theatres.

At the Casino Nadjy is playing to crowded houses, and the popularity of the roof garden is shown by the numbers who nightly seek the cool evening breezes found there.

At Wallack's Theatre Prince Methusalen has been so attractive that people have been turned away at several performances since our

Effie Ellsler continues to play in The Keep sake this week. On Monday next she will produce Frank Harvey's drama, Judge Not.

The Professional Free-List.

THE MIRROR'S articles on the theatrical free list question have excited a good deal of discussion among managers and actors, various views of the matter naturally being taken by various people. Following is a letter from the manager of the Boston Comedy company:

manager of the Boston Comedy company:

Augusta, Me, July 23, 1888.

Editor Now York Mirror:

Dana Six.—In connection with the subject of passing the members of the profession to the various places of amusement, allow me to sak: Would a grocer feel it necessary to let another grocer come into his store and take what he wasted without paying, simply because he belonged to the same calling? Or would a tailor give every fellow-tailor a suit of clothes, simply because he was a teilor?

was a tailor?

I think every one in the profession should pay for admission; and doubly so if, as claimed, they go for intruction. He is a poor teacher who is not worth some remuneration for his labor. A massaver is under obligations to the press, and the admissions furnished the state of the press, and the admissions furnished the state of the state of

ourth estate are well paid for in the notices and critisims which are gives.

No equivalent is furnished by the members of the
profession, and they usually think themselves hardly
used if they are not given the best seats in the house.
As a courtery, a manager may invite reputable members
of the profession that he knows, provided he has room;
but when the admission is claimed as a right it is best
for managers and actors that all should pay.

Yery truly yours.

H. PRICE WERDER.

Mr. Webber's view is one that is shared by a good many combination managers. It is as commercial as his parallels. If artistic ques-tions are to be reduced to a basis of dollars and cents then there is no use whatever in discussing them. The box-office standard, for example, is diametrically opposed to the criti-cal standard. The one fixes the value of a performance by its receipts, the other by its merits. When the box-office standard is applied to all the inner and intimate relations of ctors and managers, the whole theatrical fabric becomes distorted; the performer no longer comands a salary for what he can do, but for what he can draw; Edwin Booth takes second lace to John L. Sullivan and Hamlet ranks olow Alvin Joslyn.

The amenities of the theatre are no more to be likened to the barter of the grocery or the allor-shop than a dramatic situation is to be compared with a pound of butter, or the delivery of Marc Antony's oration with the cut

As to Mr. Webber's assertion that if actors go to the theatre for instruction they should pay double because instruction is a marketable modity, the idea naturally presents itself, that the actor as frequently sees and hear what not to do as anything else. Even adnitting, for a moment, the commercial hypoth esis, there would be no justice in exacting pay for the privilege of studying "terrible ex-When a manager presents an absolutely perfect performance he will not be aced of greed if he chooses to make actors pay for what they may learn from seeing it But such performances are not comm they would be rarer still if Mr. Webber's notions prevalled concerning the polity of exto actors free admission.

Mr. Webber makes another grave mistakes assuming that criticism is a mere exchange es or even of courtesies. Newspapers that is to say journals worthy the name—to ot look upon it in that light. The remote al sheet may consider that its opinion itters dramatic derives an obligation from the use of free passes, but its opinion, unforfunately, is not consulted with that restless avidity which denotes both weight and character. The only kind of criticism possessing influence is that written by an expert and qualified critic, who writes, not under the fear or favor of manager, actor, editor or public, but solely and entirely in the interests of art. pure and simple.

Of course actors should not claim entrance to the theatres as a right; and yet, as THE MIRROR pointed out lucidly and lengthily in an editorial last week, the manager, under certain ances, is bound by higher claims that those of courtesy to extend—when he canhospitality of his house to those regularly and reputably connected with the stage. A blind man can see that whatever contributes to the general excellence and prosperity of the theatre benefits all who are associated in its work. Even from Mr. Webber's commercial view this fact appears. The more actors can observe and improve the better for all con-

The Autumn Prospect.

It seems to be pretty generally conceded among managers that the approaching Presi dential conflict will not impair their business to the extent it formerly did. Whether they base their hopes upon the silent conviction that Mr. Cleveland will continue to warm the cushion in the White House chair, or that Mr. Harrison will slip into it on a greased wire. without exciting the multitude to the torch light procession and mass-meeting pitch, we have no means of knowing; but, in conversation with several, they seem to attach but little importance to the national event, as affecting the theatrical business throughout the

This view seems to be supported by a

glance at THE MIRROR'S advert'sing columns from week to week, where announcements are continually made of the organization of new road companies, and from which we should judge the number starting out this season before the election will equal if not surpass that of any previous season. The nomadic manager does not appear to be intimidated in the least, and goes about his booking with his usual sang froid. Managers of out-of town theatres, at present in this city, evince the ame energy as ever in securing attractionsparticularly those from the Southern States, who contend that Presidential or other election contests seldom dampen the ardor of theatre-goers. People must be amused in the South, and great contests like the one approaching, they say, is voted subordinate in comparison to the personal desire for constant entertainment.

Managers in the large eastern cities, however, are more timid-probably because they have more at stake-and they do not anticipate large business until after the election; consequently their important and expensive attractions will not begin to appear until the middle of November.

Doubtless the managers of many companies that will start out and go to pieces before the election will be eager enough to attribute their disasters to that event, instead of to the real cause—the inferiority of their attractions. Instances of this occur regularly every year before the Winter season sets in, and it will doubtless be the same this year. But the fact is palpable that reputable managers of road combinations seem to have no qualms of fear of the early result, and are booking their attractions with as much energy as possible.

The Presidential Election.

Once more old Time has rolled around And brought in view election Jay; Each party hears the trumpet sound, And goes forth fiercely to the fray.

The actors now will have their fling At politics thro' clever puns. At politics thro' clever puns, Comedians will loudly sing Of Uncle Sam's own chosen ones

Processions, too, will be the rage, Republican and Democrat. In pairs will march the wit and sage, With blazing torch and tall white hat.

lection day, while at the polla, They'll do the very best they cas. hat matters if they lose their souls, So that they but elect "(heir man)"

The New Dramatic School

Dion Boncicanit will remain in New York during the ensuing Winter, to devote himself to the establishment of the new dramatic chool of art, founded by A. M. Palmer and himself at the Madison Square Theatre. The school is now an accomplished fact. It has taken proportons much greater than its pro jectors expected, and looks as if it might be come an institution of national importance.

Upwards of eleven hundred applicants have pleaded for admission and "the cry is still they

The recutation of Mr. Palmer for administ trative capacity and the reliance of the world on what he undertakes to do being thoroughly well done, and the fame of Mr. Boncicault as a stage director and maker of actors gave birth to a widespread confidence in this college for the stage.

These gentlemen are using the greatest care in the selection of students. From the hundreds that have presented themselves, there had been, up to last Monday, only thirty four admitted, of which twenty-five were ladies and nine were gentlemen.

The school is to be divided into "intern' students, who are bound to service and attendance during the collegiate courses, and "ex tern" students, who are unattached, and may attend the exercisces and participate in the insionals are entitled to become "honorary students" and will, on application, receive complimentary admission to the sessions of the college and to a share of its advantages,

The system employed by Mr. Boucleanlt is entirely new, and may be said to be the reverse of the methods in use. He considers that elocution is the last thing to be taught, but when the student has been taught to act and the meaning of the part he plays, then he will be ready for the teacher of elocution to take him

"But," says Mr. Boucleault, "to teach the student how to 'elocute' a part, before he knows how to act, is like teaching a girl to play a tune by ear before she has learned the handling of the instrument. Such a one will never make a planist by these means. I frequently come across actors and actresses who are ignorant of the first principles of the art they p.ofess. Rither they have wandered on to the stage. without help or guidance, picking up experience as best they may, or they have been elocutionary students, who can recite fairly well, but cannot act the lead 'a little bit."

Gossip of the Town.

Rudolph Aronson is back from the Adiron

Denman Thompson arrived in the city on Monday.

E. H. Sothern, while in town, is occupying Herbert Kelcey's flat. Frank Mavo is at his home, "Crockett

Lodge," Canton, Pa. Henry Aveling has closed with Frederick Warde for next season.

Lost in New York will open its season at Marie Carlyle, the ingenue and soubrette, is in the city, and disengaged.

Mrs. James Brown Potter opens her season o Oct. 8 in Philadelphia

It is rumored that Helen Dauvray may Sabra Deshon is Summering at Yonkers She is disengaged for next season

J G Howard, the dramatic and humore reader, is Summering at Waretown, N. J. George S. Knight has been engaged by E. Rice for the Corsair and Evangeline.

Colonel McCaull has been baving a tus Nearly all the former members of Mrs Langiry's company have been re engaged. Maude Wentworth, a capable actress, is in the city, but has not yet signed for next sea

Sheridan Block has been engaged for leading business in Lights and Shadows next sea-

W. Garen has been engaged by H. R. Jacob to manage one of his numerous road attract

Rehearsals of A Legal Wreck commence a the Madison Square Theatre on Monday

Belle Archer has been engaged to play the leading role in Lord Chumley, at the

Loudon McCormack has returned to the city from the West, and is at liberty for the It is said to be positively settled that Mr. and Mrs. Kendal will come to America in

Dora Leslie, sister of Elsie Leslie, has been engaged for the production of Lord Chumley

at the Lyceum. Rev T. Walters has closed his season with Claire Scott after forty-seven weeks of

Rehearsals of Lord Chumley, or the Knight f Lummy Tum, began on Monday at the Lyceum Theatre.

Harry W. Sewall, late business manager of wers and other well-known stars, is at present disengaged.

O. Hillis, formerly with Margaret Mather, has been engaged by Charles L. Andrews to play Michael Strogoff.

Joseph Wheelock came up from his home in the Jersey Highlands on Monday. He has not settled for the season yet.

Almira Strong, late leading lady with Mag-gie Mitchell, has been called by illness to her home in Washington, D. C.

J. P Keene, manager of the Opera House, Franglin, Pa., has a fair week date (Sept. 3) open for a first-class attraction.

George Hanlon is spending the Summer in the Orange Mountains, New Jersey, while William Hanlon is at Nantasket.

Members of the Keep It Dark company are notified to attend rehearsals at Whitney's Opera House, Detroit, on Monday August 13.

T. J. Herndon, the well known character actor and comedian, has signed with H. A. D'Arcy for an important role in Grandfather's

Gustave Amberg is reported to be complet-ing arrangements for the building of a com-bination theatre in Harlem. It will be de-voted to English productions. Mr. and Mrs. Charles H. Mestayer are

spending the Summer at Patchoque, L. I. The former denies the statement that he has signed to go with the Ruling Passion company next A manager with "twenty years' experience and a good record," wants it known that he is disengaged for next season. A manager with such recommendations should not be long

In order that the proper full dress rehearsals of Judge Not may be had, the production of that play at the Madison Square Theatre has been postponed from Saturday to Monday

Henry Aveling and Mittens Willett left for Boston on Monday to take part in the hearsals of A Midsummer Night's Dream the open air performance at Manchester-the-Sea.

Thomas E. Garrick and John M. Sturgeon will star jointly in the legitimate next seaton. Their repertoire will embrace Virginius, Damon and Pythias, Ingomar, Romeo and Juliet, and

other plays. Esther Williams is Summering in New York. She is one of the few re engagements for next season at the Park. In Harrigan's new drama she will play the leading jurole—an Italian.

Eugene McDowell has supplanted Harry Lee in the character of Goldfinch, in The Road to Ruin, at McVicker's Theatre, Chicago, and the critics are not disposed to grum-

ele at the change. Helen Bancroft will originate a character in Frank Harvey's new society drama. Judge Not, which will be produced at the Madison Square next Monday evening, with Effic Elis-

A new comedietta, written for the occasion and in which the author will appear, has been accepted by Grace Hawthorne, to be played previous to The Still Alarm at the Princess Theatre, London, on July 30.

Thayer's Fireworks Spectacle, the Taking New Orleans, at Brighton Beach. Coney Island, is attracting enormous audiences. Over eleven thousand persons witnessed the per-formance on Saturday evening.

Two comedictas by Mrs. Charles Doremus, entitled respectively Ahing Fo Hi and A Music Lesson, were performed by society amateurs last Friday night before a fashionable audience at the Elberon Casino.

Cora Tanner returns from her Summer home on the coast of Maine early in August, to begin active rehearsals of Fascination, whi be given a notable production at the Four-teenth Street Theatre on Sept. 10.

The Daisy Guild, the new comic opera by Harry Paulton and Jakobowski, which will be produced at the Chestnut Street Theatre on Sept. 17 has been secured by W. T. Carleton, will appear in the leading role.

The Bijou Opera House property has probably taken a farewell of the courts, where it has figured extensively for various reason during the past few years. On Saturday last it leaked out that the ground and theatre had been purchased outright by a syndicate of speculators, who are reported to have secured it in exchange for other real estate valued at \$400 000 Mr. Rosenquest's ten years' lease of the Bijou will not be disturbed by the change of ownership.

J. H. Lane will have the management of Rhea next season, He is negotiating for a date for his star at Wallack's. The lady has quite a repertoire of plays, and Sardon has re vised and re-written A Dangerous Game for

The Inman Line's new ship, City of New York, which leaves Liverpool August 1 for New York on her maiden trio, will bring the premiere's corps de ballet and several of the specialty artists for Gilmore's Twelve Tempta-

The Eaves Costume Company have designed and made all the costumes for Thatcher. Primrose and West's and Johnson and Slavin's Minstrels, and also for The Twelve Temptations. The costumes are said to be the fines

Daniel Bandmann sailed for England last Saturday in pursuit of Richard Mansfield. The latter will probably forestall his opening by two nights, the Opera Comique being held by Henry Irving so that Bandmann cannot carry out his original plan of stea ling a march on his rival.

Henry Pincus, formerly a well-known actor, is now the manager of the Identification Card Company, a concern formed lately for the furnishing of cards of identification at a nominal cost. These credentials should prove decidedly valuable in cases of emergency.

Edwin Booth and Lawrence Barrett are making extensive preparations for elaborate and costly revivals of Othello and The Merchant and costly revivals of Othelio and The Merchant of Venice for the coming season, and promise productions never before equaled on the American stage. Preparations have been in progress for the last three months.

Manager J. W. Rosenquest has given up his usual Summer vacation in order to prepare for his coming season at the Bijou Opera House, for which he has secured a large number of strong attractions, opening Sept. 3 with Roland Reed in The Woman-Hater.

Mrs. Jennie Kimball, manageress of Corinne, has arranged with the Worcester Excursion Car Company, of Wilmington, Del., to travel on one of their most costly and handsome buffet cars next season, including a trip from this city to San Francisco. It will be used only by Corinne and herself.

The American rights to the orchestration The American rights to the orchestration, costume plates and scenic models of All Baba, the new opera by Lecocq, have been secured by Colonel McCaull. This opera is now being produced in Brussels, and will be presented at the Eden Theatre, Paris. It is very likely Colonel McCaull will open his season in New York with this work.

Tony Pastor's road season will open at the Ocean Theatre, Long Branch, on August 6, The company includes Little Tich, Annie Oak-ley, Bibb and Bobb, Ravene and Athos, the Twibell Sisters, Tom Costello, Millie Hylton. The Donnells, Rice and Barton, Richmond and Glenrhy, and Mr. Pastor. The troupe is said to be the strongest Mr Pastor has ever

Joseph H. Mack has closed a contract with Joseph H. Mack has closed a contract with Charles L Burnham, representing Theodore Moss, to open the regular season of the Star Theatre on Sept. 3d with Robert Downing. The theatre is being entirely remodelled, and will be, according to Mr. McElfatrick, the the atrical architect, one of the handsomest houses in the city. Some of the strongest attractions on the road are booked there.

C. B. Hawkins commences his tour at New Haven August 16, in We, Us & Co., under the management of John P. Slocum: The com-pany consists of Walter M Jones, Henry Rivers, orge Bruening, C. M. Ashley, of Ashley and Hess transatiantic novelty stars; Sally Price, May Fox, Gus Zorn, musical director; Frank Slocum, associate manager; H. C. Babcock, treasurer.

Last wek THE MIRROR mentioned the fact that Denman Thompson and Frank McKee were negotiating for Richard Stahl's new comic opera, Said Pasha, recently produced in San Francisco. Upon good authority it can now be stated that a sale of the piece has been consummated, and the gentlemen named are the sole owners. They will bring it East, and produce it this season in an elab-

Floy Crowell, who begins her fifth season at Bangor, Me., on August 20, has engaged the following company: Joseph Adelman, leading; C. Ed. Dudley, comedian, and E. F. Nagle, Mortimer Murdoch. Charles Mortimer, George Rickerts, Arthur Livingstone, Walter Lackey, Annie Civbourne. Ruth Avince. Lackey, Annie Clybourne, Ruth Aylmer, Mabel Clybourne and E Elizabeth Bradford Sam E. Young will be treasurer, and Branch O'Brien advance agent.

Lena Merville has been engaged for the leading soubrette part in Running Wild, in which John Wild is to star next season. The which John Wild is to star next season. The following people are also of the company: St. George Hussey. Adele Bray. Lottie Hvde. May Sherwood, Charles Bradshaw, F. M. Kendrick, T. B. Butler and Harry A. Brinsley. James Kenny will lead the orchestra. The company will begin its season at the Leland Opera House, Albany, on August 13.

Corinne closed a profitable engagement of our weeks at Boston on Saturday night last. On Sunday she departed on the steam yecht Amusement King, owned by H. R. Jacobs, for Newport, R. I., to remain there until Sept. ior Newport, R. I., to remain there until Sept.

Accompanying Corinne were Mrs. Jennie Kimball and a large party of friends. Corinne will probably open the new theatre at Buffalo, N. Y., called the Corinne Lyceum Theatre, managed by H. R. Jacobs and Mrs. Jennie Kimball, on Sept. 3.

Carl Formes, the basso, who is about to reet normes, the oasso. Who is about to return from Europe to San Francisco, his adopted home, and who is now seventy-five years of age, traveled from the Pacific Slope to London without stopping en route, and immediately on his arrivel in the latter city, sang at the Crystal Palace before an audience in such a manner as to receive applause from public and orchestra which lasted three min ntes Formes is the only living great artist of the famous Mario-Grisi period.

The regular season of the Windsor Theatre will open on Saturday evening, August 11, with Harry Kennedy's Lights and Shadows company. Manager Murtha has secured a company. Manager Murtha has secured a large number of strong attractions for next season, including Alone in London, May Wilkes in Gwynne's Oath, Siberia. The Main Line, Powers' Ivy Leaf, Gilmore's big spectacle of The Twelve Temptations, Augus in Dale's new melodrama. The White Slave. tin Daly's new melodrama, The White Slave, Annie Pixley, Haverly's New Minstrels and Joseph Murphy.

The Warder Grand Opera House is one of The Warder Grand Opera House is one of the largest and most thoroughly equipped theatres in the United States. It is on the ground floor, and has a seating capacity of 3,000. The stage is 50x100 feet, and the dressing-rooms are particularly attractive to professionals. The theatre proper is lighted with over 800 electric lights. A botanical roof-garden is one of its features, which is reached by two elevators. Manager J. L. Buford is evidently the right man in the right place. Klaw and Erlanger represent the Warder in this city.

The following records have been exceed as

represent the Warder is this city.

The following people have been engaged recently through the Actors' Fund Dramatic Bureau: For the Twelve Temptations: D. M. Murray, Mai Estelle, Katherine Kean and Florence Ashbrooke. For Ryer and Thompson's Twin Sisters company: Luke Loring and Ernest Forest. For Mme. Janauschek's company: Belle Baron, Trenita Cortez, Ida Burroughs and Ross O'Nell. For Creston Clarke's company: Mrs. Augusta Foster, Mattie Wood, Clay Clement, Charles Charters, Edward Mortimer and W. H. Bokee. For Jim the Penman: J. B. Hollis. For Captain Jack Crawford's company: Harry Mathews, Cryptie Pulmoni, George Schultze and E. Harrison, leader. For Dan Sully: Adolp Lestina, For Erin Verner's company: Klity O'Shea.

Letters to the Editor. TURN UP THE GAS!

Rditer New York Mirror:

DRAN Su:—I am delighted to see THE MIRROR taking up the question of lights in the auditoriums of the theatres, and I sincerely hope the subject will not be dropped until the present common practice of shrouding the front of the house in gloom during a performance is

the root of the house in goods during a performance is abandoned.

The custom is not only one which excites very general complaint among play-goers—it is an old and universal source of objection to professionals. That they do not more frequently complain to managers is simply because that course, as every star knows, is futile. Urged by economy the men who run the theatres are prose to set down the objector as a "kicker."

Your proposition that an actor must see the audience in order to be entirely on rappear with it is self evident to everybody on the stage. A dark auditorium is fatal to magnetic reciprocity. By all means let THE MIRROR continue to demand that we shall have light enough to observe and feel the effect on the public of what we are doing. Truly yours,

NEW YORK, July 24, 1888.

MRW YORK, July s4, 1888.

Editor New York Mirror:

There has been nothing in Thir Mirror for many a long day that I was more pleased to see than I was to see your protest against the darkening of the auditorium of the theatre when the curtain is up.

Uwing to the desire that is present in some of our theatres to save gas, their interior during the progress of the play looks about as uninviting and cheerless as a tomb.

tomb.

Nothing else so brightens any interior as light! I sincerely hope that your afforts will result in our having more of it in our theatres. Very truly yours,

ALPED AYRES.

A WAIL FROM THE HUB.

Boston, July 18, 1888.

Boston, July 18, 1888.

Boston, July 18, 1888.

Dear Siz—We Roston people are warm admirers of Nym Criskle's feuilletonistic work in Tuz Mizzor. His light but caustic ouch in handling the lastest stage idiocy, the trenchant style in which he disposes of some society fool's pretensions to interpret "the youngest of the sister arts." even his occasional cyncism, when the profession is under fire—all are good enough for the Hub; hence, of course, a trifle above Gotham's Bostian understanding.

nderstanding.

But last week, when Nym claimed Zelie De Lussan
a New York girl, he gave our transpendental souls a
hock that jarred off our learned spectacles. Our Zelie
native of that hidrously ususthetic conglomeration of
rick and elevated railroad dubbed New York! Not if
he haw our own child, and in this case we rather think

brick and elevated railroad dubbed New York! Not if we know our own child, and in this case we rather think we do.

To-dav's flower of lyr c opera is a Bostosian by birth, Her genius, beauty, grace and culture should be sufficient evidence of that fact; but if Nym demands extrancous proof, he may refer to her proud and popular papa, Mr. H. C. Barnabee, of the Bostos Ideais.

Of course, the young and gifted singer was not fully appreciated in your overgrown, uscultivated, seething meelstrom of shopkeepers, pawnbrokers and boodie aldermen. A city boasting fifteen hundred thousand inhabitants, yet unable to support a single school of vocal music, can not be expected to know a prima donna from a chorus angel. Buffaio Bill represents the type of artist alone capable of satisfying the soulful yearnings of the average Gothamite, though, judging from recent press notices. New York would fall over itself is its hurry to ansounce the advent of a second Mailtbran if Blanche Savorie could be induced to warble "Sweet Violeta," or some other classic composition—"Hark I from the tombs," for example.

Blanche is your own—we admit it freely— but Zelie was born here in Boston just twent—h'm—aver mind the exact date. She is still young—young enoush to look forward to thirty years of increasing operatic fame. She is ours, let no one disremember it.

If we allowed a New York claim to her to pass unchallenged now, we might next find ourselves called on to surrender the Harvard Quartette or perhaps Bunker Hill.

But docen't some ambitious Gotham suburb—say Ho-

Hill.

But doesn't some ambitious Gotham suburb—say Hoboken or Ph.l.delphia—want John L.? The ex-champion daily makes a ring . anter bow here to an admiring audience of boodiums and their "beas." He swings his whip gracefully, uses only true Bostonese in arguing with his trick stallion, yet it is the general verdict that an a circus man John is not a striking success. Besten is willing to bear from bidders for him and his greatest of all shows.

THEMONY.

CORINNE'S NAME.

Rditer New York Mirror:

DEAR SIR:—I see by the last week's NEW YORK MIR nos in publishing the correct names of professional people, yow state that my name is "Corinne Fisherty." This is not true. My name is Corinne B. Kimball. This is the name I was christened by and the only name I ever had. My step-father's name is Thomas Fisherty. He is a pisno merchant in Boaton. I presume that is why you think my name is Flaherty. Will you please correct this, and by so doing you' will greatly oblige, yours sincrely,

MANAGER GREENWALL TAKEN TO TASK.

MANAGER GREENWALL TAKEN TO TASK.

SAM ANTONIO. Texas, July 18, 1888.

Editor New York Mirrer.

Duan Sin: I desire to make known through the columes of your paper a fact that I am sure is of interest to all managers, but more especial v to those playing in the Southwest. It is in legard to Mr. Henry Greenwall and the Texas circuit.

Toward the close of last season I was informed by several managers that Mr. Greenwall had threatened since he secured the Grand Opera House at New Orleans, unless companies booked at his house there, he would not book them for the Texas circuit. I did not pay much attention to it at the time, but now he has carried out his threat I desire to make the matter generally known.

carried out his threat I desire to make the matter generally known.

Mr. Greenwall was applied to for dates for Frederick Wards through Texas, and refused to give him any because he was not booked at his theatre in New Orleans. This is one instance, but it is enough to serve my purpose, for if he refuses one he is very apt to refuse all such. Now Mr. Greenwall is paid by Texas managers to represent them in New York, not himself alone, and I ask is that the way to do it?

As Mr. Greenwall represents almost all of Texas he is in a good position to carry out his threat, and, of course, sacrifice the interest of Texas managers, to gratify his personal spite against Mr. Bidwell of New Orleans, and further the interest of his own theatre at that poist.

Yours very truly,

W. L. Simpson.

WHY A SPECIALTY ACT WAS CUT.

NEW YORK, July 24, 1888. Editor New York Mirror:

DEAR NEW York Mirror:

DEAR NEW—The week of July o I was doing the German groceryman in That Boy Next Door at Hyman's Pavilion, Harlem, and specialty impersonations of prominent actors and characters. A great many of my friends have saked why my specialty was cut out in Harlem, when I had done it the previous week in Brooklyn and on the opening night of the Hayman date.

Brooklyn and on the opening night of the company, date.

Frank W. Byrdsall, manager of the company, informed me that my impersonation of Facin, the Jew, had insulted the people belonging the Pavilion, including Hyman (they are all Hebrews); that they were very sore about it, and had on that account asked him to cut out my sketch.

Will you kindly let this explanation have a place in your columns and oblige yours truly.

OLIVER L. JENKINS.



Let anyone advertise having discovered some emollient for smoothing the human countenance-some unguent that, applied to the face, will compose and beautify its expression, and they will find ninety-nine women out of a bundred anxious to try it. And yet it does seem as if every other woman was maka fright of herself chewing gum. Wherever you go, in stores, in cars, in church and theatre, abroad and at home, it's chew, chew, chew! The masticating operation is not a lovely one. Byron couldn't bear to see a pretty woman feed, and counseled the professional beauty of his time to chew her food in the privacy of her apartment, and tackle the table with her own grocery well stocked, that she might dally with a fork and trifle with a spoon, and spare admirers the pain of seeing her jaws in the spasms of mastication.

Good Lord! What would he do now in these days of tutti-fruttl and spruce gum? Chew-chew-chew; wiggle and wobble their unceasing jaws; turn over the unending cud with restless tongue. Chew. chew. chew! On the faces, upheaving with this exciting engagement, there is an accompanying expression of idiotic interest in the absorbing business on hand-a sort of chewing-gum abstraction. I looked at a line of women in a Broadway car lately. By the door was a large, fat woman who studied the panel adorned with an advertisement of chewing gum. There was a ponderous, surcharged air upon her stolid face, as if the announcement she was reading was taking effect. I glanced at the next womana girl with the frail figure and luminous eyes of Julia Percy, as sesthetically dressed as Ella Wheeler Wilcox, and as innocent and demure a puss as Annie Russell. She suddenly projected her chin, made a circuit is space with her under jaw, turned over her cud with a wallop of her tongue, and started in as if dear life depended upon her getting seventy-five incisions to the minute into that gum.

I turned in horror to the next human face. It was that of a colored girl, with a "basket of wash" on her lap. Her eyes were rolled up in a state of beatitude till nothing but the whites of 'em showed. She was having an attack of short, sharp, decisive chews that gave little regular jerks to the top of her head. Two young women sat next along the line.

"Ya-ump! ya ump! Was Henry at yourya-ump-house last night? ya-ump, ya-ump!" asked one.

"Ah-eng! ah-eng! You bet-ah-ung! Catch him staying away-ah-ung! ah-ung!" chewed the other, and then they sat and looked me over and did "ya ump" an "ah-ung" in unison.

Further along a lady held the April number of Lippincott's Magazine before her face in that intense way that women accord to that issue. But outside the page there was a rapidly bulging and contracting cheek, and a now you see it and now-you-don't play of eye brow, that indicated that the deadly work of gum chewing was going on in the very rocki est spot along Amelie Rive's lines. Passionate passages and tutti-frutti spasms were taking it out of that woman's frontispiece to gether. So I reverted with relief to the cat aleptic countenance of the fat lady by the door. Great Scott! the impurterbable calm was all broken up; the torpid cud was revolving like a button on a woodshed door. The mass of meat that made her cheeks was writhing and contorting as I have seen the hapless child across its mother's knee. She was outchewing the chewers, and I felt my way to the platform with my eyes shut on the dread spectacle of a half dozen women all in a row chewing gum.

Girls, young women and old women, for heaven's sake sit down before a looking glass and take a look at yourself chewing gum ! The practice makes you look ridiculous. It distorts your faces. It cheapens your style, It endows your mug with the expression of an idiot I dety a girl, however pretty, to look well chewing gum, and its work is fatal on the female face surviving the first freshness of youth. It brings up the murcles of the neck like whip-cords; it stretches the flabby skin of the cheeks by one moment and shows up the wrinkles by the next.

For the sake of your looks stick your cud of gum on your mirror as you pin your hat on, and spare the public eye the painful exhibition of a woman in the pangs of gum-chewing.

I am watching with great interest the last operations of the great theatrical octopus, and hoping against hope that the usual results may be averted. I have met in my life but two of this peculiar type. The social octopus was a woman, the theatrical octopus is a man. And from any intimate relations with these two no man or woman ever emerged unscathed.

The work of the blight might not immediately appear, but that the deadly touch had withered, sapped and undermined, time mevitably proved.

The woman was Beautiful, accomplished and fascinating. As a girl she worked woe among her schoolmates. No chum of hers succeeded Disaster accompanied her friendship. She got old enough for lovers, and she had plenty. They broke their legs, got drowned, were dismissed from college, sickened and died. The announcement of her engagement was followed four times by the death of the man. But, undeterred, a fifth took his life in his hand and married her. He failed in business and cut his throat after three years of red-hot trouble-trouble outside his domestic affairs.

No one ever said anything against the lady. and so, as a widow, she remarried. A big, fine young Englishman, who looked as if he could defy tate, was the second victim. He was killed in a railway accident on their bridal tour, and she brought him home in a coffic twenty-one days after she took the contract. She took to keeping parrots and dogs, and every six months the whole stock was re newed. Disease and death had removed 'em. No one ever heard of a dead parrot till Mrs. S. placed her affection on one. But she lost eight in one year.

The theatrical blighter acts on the professional world morally, mentally and moneyly I can call to mind half a hundres who have come under the spell, and suffered. They don't die, but oh, they linger, and that's worse. How many times this plausible gentleman has come to the front with some scheme-(hat all the world sees the fallacy of save the party for whom it is projected. Right in up to the neck I have seen 'em wade, always buoyed by hope and the remarkable oratory of the navi gator shaping their course. But never do they strike clear water; never do they get out of the breakers which get rougher and rougher, and finally throw 'em up wrecks, high and dry, among the other wrecks of the great leader that lie along a very unpleasant bit of

Hardly a season but the fatality of this man is before the world in some shape. I honestly believe that over his grave every man and woman who ever had business or social rela tions with him can stand and say: "I was the worse for his life." I don't believe, among the living or dead, there is one he ever bene fitted though he tried to He is to prosperity what the murrain is to a cow.

So when I read of some utopian scheme, and find that clever people are embraced in the far-reaching arms of the octopus, I sit down and watch with curiosity the outcome of the entanglement.

We are having lots of fun up here with a crow-variously called "Ah Sin." as a crow: "Never More," as a raven, and "Ruin," as a rook. I guess crows, ravens and rooks are all the same. This big blackbird lighted on the rail of the piazza and uttered a caw of woe and hunger over three months ago. He has grown huge and impudent. He routs the dogs; he takes the bones out of their mouths. He's afraid of nothing. He can bite like a snapping-turtle. But he has an innocent, helpless way of coming at five every morning, perching by the windows and raising the roof with his caws. There he sits with his mouth open to his ears, uttering his yell for food till it's answered.

And steal? Well, he should be called "Petty Larceny:" he's an unredeemable thief. I have been watching him as I write. He hopped upon a window, reached in and took a shining tton from a work basket. He marched wit it to a shady corner of the piazza, and poked it with care into the furthest niche. He made nine journeys to a newspaper six feet away, tore off little pieces, and went each time and laid them on top of the button. It was completely hidden, but a gust of wind blew all the paper off and "Never More" gave a yell of disappointed effort; but, equal to the occasion, he went at it again. He piled his paper on, and then put two cigar butts and a couple of corks on the papers.

I tell you I have lots of fun with this clever bird, and advise people with plenty of room to et a crow, and in its education join

THE GIDDY GUSHER.

P. S -A gentleman from the heart of London was talking the other day of getting some one to do some translating. I asked him what language the labor delighted in, and he said "American into English."

That was good, but I think I had him when I replied I knew of some one capable, as only a very few could translate American into real London English. But this was a specimen of my friend's work. I had given him this pretty little verse:

A charming little sparrow
Lived up a pretty spout,
There came a heavy rain-storm
And washed the sparrow out.
But when the blessed sun
Dried up the Summer rain,
The pretty little sparrow
Went up the spout again.

His translation was this:

There was a bloody sparrow Lived up a blooming spout, There came a blasted rain-storm And washed the sparrow out, But when the blooming sun Dried up the blasted rain, The bloody little sparrow Went up the spout again.

The Confessions of a Coquette.

I'm a beauty and a belle, but I'm eccentric

and (whisper it) thirty; not that I mind being thirty in the least, oh, dear, no! I rather like it. My cousin Charley would call this a sour grapes remark. But who minds him? Not I, surely, nor will you, I hope, when I explain that he is my cousin, and-, well, I won't attempt to describe him. Just shut your eyes and think of the most hideous man you ever saw, and you will have a perfect likeness of Charlie, only Charlie's uglier. And as to being my cousin, between ourselves, I believe he invented the relationship in order to be able to slander me with impunity.

I've climbed clear up to the top of our family tree, and I don't see him on any of the branches. I told him so, too, seeing he is such an advocate of candor. And how do you suppose he got out of it? He said he was there, but, being modest, laid himself under a leaf. I considered it a very poor joke, and said so at the time.

I am never backward about expressing my mind to him, and why should I be when he is the most brutally outspoken wretch that ever told a woman, who innocently inquired of him how she looked, that there was powder on her nose, and that her bustle was lopsided.

"Truth may be golden," I quoted on that nemorable occasion, with my most lofty expression of severity, but it isn't always civil. This rebuff I expected would make a great impression upon him. You can perhaps imagine my discomfiture when the fiend grinned sardonically and asked if I had set my cap for Lord Dundreary in my old age? It seems, as I discovered afterward, not from him-nobody ever gets anything out of that sphinx-that I had misquoted, "silence," not "truth," being the proverb.

But to return to where I was before I began running on about him. I said I was a beauty, and I think I have a perfect right to make the observation. In the first place, every person I have ever known has told me so, and, in the second, upon mature reflection, I have come to the same conclusion myself, One can't very well doubt the evidence of one's eyes and one's looking-glass, particularly when both chance to be of the finest quality. The only one who ever disputed my claims in this direction was that evnic who constituted himself my cousin, for no other reason on earth than that of being able to say such things about me. In his spitefulness he has even gone so far as to call me a-coquette, but as he is a pronounced woman-hater a little acrimony on his part isn't altogether to be wondered at. It is also his opinion that I am -frivolous. But this I most emphatically deny. It is not my fault if I happen to have an admirer or two in the various European cities. My heavens! what other course is open to a woman when they get unmanageable. Besides, a year's foreign travel is an infallible cure. Their passion rarely outlives the

It will no doubt strike the average reader as odd that a woman like me should have remained single all these years-a woman whose chances for matrimony have been numberless -who had only to pick and choose to please herself. The truth is, I am an analytical sort of a creature, and always did have a habit of pulling things to pieces. It is impossible for me to accept a man's love without first dissecting and subjecting it to a microscopic examina tion. Now there are some few things in existence that will bear a like investigation, but the intricacies of the genus homo will not. So don't attempt it. It such an appendage is essential to your well being, take it as it is and ask no questions. If you cannot bring yourself to do this (as in my case), why just let your Cousin Charley call you a theoretical romanticist, and seek no further explanation.

your affections are mere imaginations, born in the brain and fostered there; and that a gen uine emotion is as powerless to force an entrance into your heart as that flimsy organ would be of retaining, even if it did so, He will inform you that you are incapable of love, or of spontaneous feeling of any kind

This is what my Cousin Charley said about me, and all because of my noble search for a true and lasting devotion. A pure and unadulterated passion which would at least en dure-the year out. Though I doubt if such a phenomenon exists; for to my mind there isn't a quarter of an ounce of constancy in the whole species man. Now, either I will be loved for all time or not at all. I said this ten years ago, and I am saying it still. Most likely I shall go on saying it until I die which will give Charley a splendid chance of engraving it upon my tombstone.

To hear how I rattle on a person would be almost justified in thinking me a chatterbox, which I am not, although I can talk on occasion like any woman. But I did not expect to rattle on until I came to my grave and tombstone, as Charley always said I would.

Dear me! I get quite creepy and super stitious when I recall how many true things that man does say in respect to my affairs. But I suppose the fact is easily accounted for, when one takes into consideration that he thinks of nothing except how he can get ahead of me. Honestly, unless I manage to circumvent that wiseacre for once at least, I shall not die happy. I spend half my time thinking of it. Indeed, it is my hobby! But how to do it. Ah, that's the question! No matter-I am resolved, even if I am forced to my brain-a deadly thought. I cou'd have Henry E. Abbey.

go to the extremest lengths and employ the most desperate methods. He shall acknowledge himself beaten in the end ; I swear it.

Where was I? Goodness! at the very be ginning. I had just remarked that I was s beauty and a belle-a trained belle-not a natural one (according to my cousin)-from childhood up a butterfly, with precocious pro clivities-one of the kind of children who give themselves all manner of affectation, copied with parrot like accuracy from their worldly mammas, until at fifteen they haven't an atom of youth left, and are mere well-dressed puppets of fashion and propriety to grow into dolls of wax instead of women of flesh

Now, I ask in all candor, wouldn't you feel like getting the best of a man who daredactually dared-to call you a parrot, a puppet a piece of bee's wax? (I should say doll wax, but it's all the same thing.) Wouldn't you? Why, it's the dream of my life. A worm will turn. Why not a trained belle if she is well trained, which, according to him, I most unquestionably am; and all this, as I said before, because of my honest wish to find a true heart that will never beat for any woman but myself, and my firm resolve to accept no other.

Why should I pray? It has been beau, beau, beau with me ever since I was born-almost. I blush to say it, but it is the unvarnished truth. Charlie says my love affairs have been a source of life-long amusement to him, though I never could see wherein the fun lay. Gracious knows they have been serious enough to me! But he can laugh at anything-even a funeral-if it don't chance to be his own. The clown! I'd like to call him something ever so much worse, but it wouldn't sound proper, so I refrain. You see my sense of the fitness of things is very strong. What I might think, nothing could induce me to write.

But to proceed. My affairs (the girls of my set all dub them so) have certainly been numerous, if not long-lived. How much I would rather have had them the reverse-few but lasting. Ah me! I may be a beauty and a belle, but I'm a disappointed woman too. I have never been really loved!-never, never, never; and I have lived thirty years. I shudder as I say it; still thirty isn't so bad but what it might be worse! In strict confidence will confess that my great ambition has been to be the object of a glorious, an eternal passion. This I have never been. Men have been willing to live for me, but not to die. No hero with a bullet-hole has fallen at my feet and expired worshipping me-none, none.

Albert Vane did talk something of dashing his brains out when I refused him the third time, but he never went so far as to do it. He married the red-haired girl across the street instead, and that woman crowed over me for years. Deplorable, was it not? seeing I am a beauty and a belle. And that men have poured sweet nothings in my ears, smiled when I smiled, and frowned when I frowned-but never wept with me. Ah, no; in my sad and silent hours (even a beauty and a belle has such-occasionally) they offered no consolation to my bleeding heart. When I complained of my hard lot, my cousin Charley informed me in his usual cold-blooded fashion that the only trouble was, my digestion was a little impaired, and that I didn't know a true affection when I saw it-to his certain knowledge, one of as everlasting a nature as any woman could possibly wish, always had been mine.

When I asked him if he were mad or joking (for I knew nothing of the kind had come in my way), he replied that he didn't consider himself any madder than usual, and, as to joking, I ought to be the last one to accuse him of that, since I had repeatedly declared him incapable of wit. I told him I never said so; I had merely remarked that his jokes were very bad. And as to the everlasting affection I had never seen anything of the kind. To this he replied in his characteristically amof dissecting everything as I did, might be excused for occasionally mixing up fragments of the true with the false. The idea he meant to convey most likely was, that I submitted my emotions to my head rather than to my heart. I never gleaned from him, however, which of my lovers he meant. I never will, for the grave isn't closer than he, on some some points.

I regret, of course, to have had the treasure so coveted held out to me and passed it by, but it appears I have done so Well, there is no use crying over spilt milk. If I lost my chance I lost it. I do not expect another. Indeed, I have long since given up the idea, When one reaches thirty one hasn't any business to expect anything

At this point, dear triends, my confessions end, or would have ended, had it not been for my carelessness in burrying away to receive a visitor and leaving this record written out upon the table, where Mr. Busybody, fumbling around for something, comes, oh, quite accidentally, upon it. When I came back saw at once he had read it through, for, there upon the fly-leaf was inscribed in his band, and presumably as a title, "Confessions of a Coquette, or My Cousin Charlie."

It was the last straw, and it broke when I slammed a book down upon it, and then and there registered a solemn vow to be revenged on that wretch, whose indignities, heaped high on top of each other, now reached a monstrous proportion.

"What will I do?" I ask myself with set teeth. "How shall I pay him back?-how, how, how?" At last a dark thought crept into

shrieked aloud in my fiendish joy; but I didn't. I went quietly to work and acted upon it. You will never guess what I did, so I will tell you-i married my cousin Charlie!

LILLIAN SPENCER.

Obituary.

René Wellington, a young and promising American comedienne, died of consumption at Danbury, Conn., on Wednesday morning of last week, whither she had gone in search of health. Miss Wellington was a most exemplary member of the profession, and was possessed of unmistakable dramatic talent. Like many others she was deprived of the opportunity, by reason of limited influence, of showing to the world what she could do, and has died in the heydey of her aspirations, beloved and respected by those who knew her, and regretted by those who have watched her career as a professional. Miss Wellington appeared with Effie Elisler last season, but was obliged to leave the company on account of the delicate state of her health. But few suspected the presence of the insidious enemy that was the chief instrument in her sudden taking off, for it was only last season that she looked the picture of health. Her death was a shock to them, for one so young, gifted and promising should have lived to have disseminated the qualities of a good life among those of a world so sadly in need of the womanly gifts she possessed At the time of her death Miss Wellington was only about twenty-six years of age. At twenty she was married to a man who betrayed and deceived her. A few days after her nuptials it was discovered that her husband was already a married man. To the young bride this was a fearful blow, but she took a philosophical view of the situation, left him. and went to work for berselt, as she was without parents and kindred. Husband and wife never met afterwards. By dint of hard work and studious application Miss Wellington achieved some distinction as a soubrette, and was gradually coming to the front when death cut short her ambitious efforts.

John F. Herne, the actor and soldier, whose name will be long remembered from the fact that he was the youngest commissioned officer in the Army of the Potomac, died at Hot Springs, Ark., on Saturday last, He was widely known, and his friends in and out of the profession were legion. Mr. Herne entered the army as a drummer boy in the Forty-third New York Volunteers at the age of fourteen years, in August, 1861. On Dec. 24, 1863, he reenlisted in the same regiment as a veteran. This was at Brandy Station, and there he received his commission as second lieutenant from Governor Seymour. In the fight at Petersburg he was severely wounded, and received subsequently other wounds which sent him to the hospital in Washington with the commission of a captain in his pocket, the recognition of a hearty handshake from his commander. General Franklyn, when leaving the field, and another from President Lincoln at Washington. Every one who knew John Herne recognized that he was faithful to every duty from the day when he entered the army as a drummer to that on which he surrendered his life. In all things he was faithful to his friends and a 'healthy hater," as Theodore Parker used to say, of those he ought to hate. As an actor and manager he was widely known and esteemed by every one in the profession. Mr. Herne was a brother of James A. Herne, of Hearts of Oak fame. The remains will be interred to-day (Thursday) at Woodlawn Cemetery.

William M. Babbitt, last year the manager of Pat Rooney, died suddenly at four o'clock on Sunday afternoon last, at 36 Clinton Place. During his brief career as a manager, Mr. Babbitt made many warm friends in and out of the profession, by whom his death will be sincerely regretted.

Courtlandt Palmer, the ground landlord of the Union Square and Star Theatres and of the Morton House, died after a brief illness at Lake Dunmore, Vermont, on last Monday afternoon. Mr. Palmer was the president of the Nineteenth Century Club, and was a pronounced Socialist although a millionaire. He was born on March 25, 1843, in New York, and was a member of the New York bar.

The death is announced in England of Mrs. Charles Dillon, wife of the late tragedian, Charles Dillon. She was known profession ally as Clara Conquest.

Always Bright and Newsy.

Sacramento Bee. THE NEW YORK MIRROR, the sparkling dramatic weekly, presents a new volume the twentieth. Always bright and newsy, THE MIRROR continues among theatrical journais as a dlamond among pearls.

> Turn On the Lights. New York Press.

THE NEW YORK MIRROR is stirring up the theatrical managers on the matter of darkening the auditorium while the curtain is up. THE MIRROR calls the custom an abominable one. This is a step in the right direction, and The Press joins THE MIRROR in the demand for more light. There are few occasions where the lowering of the gas is necessary to the proper production of a play. Turn on the lights.

No engagements will be made for Mrs. James Brown Poster's company until the arrival of

PROVINCIAL
BOSTON.

Cariana closes her four we'se' caparement at the Massem this week, and the house then closes its door for a fortsight.

The Foun-islina Amphitheatre is becoming more and more an attraction as its real restriction as to real restriction as the restriction as the restriction as to real restriction as a restriction as the restriction as to real restriction as the restr

PHILADELPHIA.

The weather continues cool and pleasast, and the streets are more crowded than I have ever known them to beat this time of the year. With only two places of amnosment open, and with almost all of the local managers away, it is almost imprasible to find material for a letter. There is no resort here where professional people gather, at least not in Summer time, and is fact there are not enough actors here to make a gathering. It is true there are not enough actors here to make a gathering. It is true there are not considerable work being done upon the theatres, notably upon the National, the Central and the new Standard, but of this work I could speak only by hearnay of what is going to be, and I would rather wait until it us, and then speak of what I see, rather than print the romances that usually constitute the advance notices of all new nouses.

At the Grand Opera House the recest boom in business was not assemble, but has stead by continued. The houses during the past week have been excellent, and the performances have been of like character. The co. is certainly composed of thoroughly good material, and is far superior to any that has appeared here in Summer opera. Their able rendition of standard high-class operas has constituted a decided novelty among warm weather amusements, and the enterprise has won clearly upon its merits. I do not know what Mr. Heisriche pians are fo, the Winter season, but it is to be hoped that he can keep his co. together. During this week Fr. Discolo, Faust and Lucia will be presented. Le Traviata is in active preparation, and will be given next week.

Manager Will Hannessy reopened the People's Theatre, ss, with Rose Sanger's Burlesque and Specialty Co.

The Summer season at Kehl and Middleton's Vine Street Museum has been fairly remmerative, despite the terridity of the weather. The attractions have been of the best, the stage department being notably clewer. This weak's stage attraction will consist of Prof. Callahan is his ventrilequial specialty.

Items: Among the prominent attractions secured by the amusement commussioners of the Cincinnati Centensial are Anna Thereas Berger, the cornet soloist, and her sister, Mrs. Litt. Berger-Brazee, wife of the well-know journaist.—The Wilbur Opera co. will begin an extended engagement August 3 at Harris' Theatre. Francis and Junkerman, the lessees of the Odeon, assigned past week in consequence of the rather limited attendance accorded the MacCollin Opera co.'s season It is claimed that ample bond had been given the Music dail directors, and that the Summer season of light opera will in no wise be interferred with.—There was no performance at at the Odeon, owing to a mouetary difference between Manager MacCollin and his prima doons, Mabel Hass.—Lee Williams, advance agent of the McNiah, Ramsa and Arno Minstrela, is doing some very effective work in behalf of his party.—Billy Owens is making the Coney Island of the West a decided success by his clever advertising mithods.—Manager Fennessy, of Heuck's, has booked Hallen and Hart's Later On comb, for a week in September.—One of the lecal journais is authority for the statement that Frank McNish, the well-known ministrel, made his debut in this city at the People's Theatre, then known as Heuck's Opera House.—The Grand will reopen first week in September.—One of the local journais is authority for the statement that Frank McNish, the well-known ministrel, made his debut in this city at the People's Theatre, then known as Heuck's Opera House.—The Grand will reopen first week in September.—One of the local journais is authority for the statement that Frank McNish, the wel

ST. LOUIS.

Theatrical items are very scarce, managers of the local houses are keeping quiet, and the work of renovation has not commenced.

At Uhrig's Avenue last week the Beggar Student was so successful that the production of the Gypay Baron has been postponed. Hoff, Branson, Greensfelder, Louisa Bianchi, Celia Eilis and Jennie Reiffarth did excellent work. Little Blanche Nichols made a hit as the Dude Lieutenatt. The music is catchy, and the comedians furnish plenty of fun. The garden is cool and located in the fashionable part of the city consequently it is always well patronized. Col. Short, in spite of all rumors, continues as lessee and manager to the end of the season.

The Pirates of Pensance at Schnaider's was a success from the opening night. McLaughlin, ate of the Pinafore co., was an ideal Pirate King, and rightly received encores for his song, "I Am a Pirate King." Carrie Tutien as Edith did excellent work. This charming little actress has proved herself to be in the front yank

CHICAGO.

Speed the Plow, the last of the old comedies produced by the Henley Comedy co. at McVicker's, drew fine audiences, and the work of the co. was fully up to the standard of anything it has done. The Farmer Ashfield of Mr. Lyon and the Bob Handy of E. J. Henley were distinctively good. This week the Road to Ruin and Speed the Plow will be given and then A Midsummer Night's Dream will be produced with great splendor and a cast especially engaged. Those who know McVicker as a producer, are assured that this classic comedy will be presented in a style that the ordinary spectacular managers could not conceive.

The Crystal Slipper, with the Dolls' Quadrille and Little Tich's specialise, and its wealth of scenery, continues to fill the Opera House nightly. It is said that \$50,000 has already been taken in for the fifty performance, a great record for this style of show. It will remain on the boards six weeks longer.

The Corsair has lost nothing in the way of attendance, notwithstanding the sixth week has just closed. Hooley's has been well filled at every performance, and the mirth and music of the burlesque has kept everyhody in good hussor. This is the last week, and the theatre will then close for a brief time to permit of some alterations and entire refitting.

A Noble Roque had greater drawing power than was expected, and the Grand ans had good audiences. This is the fourth and last week, and the play will then be put on the road. The local coloring given to the piece in the way of scenery no doubt constituted the drawing power, for the play itself is awful rot. It cannot be forced into popularity anywhere olse. Dockstader's Minstrels follow for one week, and McKee Rankin will then put on his new play. The Kanuck.

Items: The Thomas concerts, with beer and flirtation attachmenty, are drawing tremendous audiences.—Manager Hooley, who has been acjourning at Stamford, Conn., with his family, will arrive in town early this week to make final arrangements for the redecorsting and fitting of his theatre.

CLE

Sammer opers. Their able resultion of standard high-time operation coloratives of elective operation, and continues of societies overly associated to the colorative standard high time of the color

PITTSBURG.

PITTSBURG.

There is absolutely nothing doing here in theatrical circles. All the regular houses are closed, undergoing repairs. Harris' will reopen August so, and the remaining houses will follow shortly thereafter. The entrances to the various houses are being used as lemonade stands.

Items: Lillian Spencer, acting under the advice of her physician, will not star this season, as intended, but will give dramatic recitals and impersonations in costume, for which she has been specially engaged by the American Lyceum Bureau, of New York, Pittsburg and Chicago. Miss Spencer has been actively studying and rehearsing these recitals all Summer at Washington and Atlantic City, and has prepared a fine programme, embracing new and original contributions from Marshall P. Wilder, J. Whitcomb Riley, Armoy Knox and others. She will give an imitation in French of Bernhardt in the great drama scene from the tragedy of Attile (from personal studies of the original). Miss Spencer's professional season begins in September at Hamilton, Ont., and she will likely be seen in this city during the Winter.—Manager Ed. Starr, of Harris', left for the East 22—John Johnson, of the Academy, is busily engaged on some handsome new scenery for that house.—The Cora Van Tassel co. closed its season at Harris' 31. The co. did a fairly successful week's business here—Harry Williams has engaged Harry LeClair and Edward Leslie for his traveling co. next season.

James Gary was in the city last week.—Nearly every week for next season is filled at the Grand Opera House.

BALTIMORE.

The Lyceum Opera co. from Washington gave a con-

cert at Bay Ridge last Sunday, which was enj.-yed by a large number of excursionists from Baltimore and Washington. It is among the possibilities that this co. will give a short season of light opera at this resort. Should this come to pass there is no doubt but that the engagement will prove a paying one, as it will possess the feature of novelty, sothing of the kind over having been offered to our excursionists before; besides, the co. is well known and liked by our amusement-loving public.

W. J. LeMoyne; Jack Dezter. Charles S. Dickson; Mr. Randolph, Waiter Beliows; Helen Truman, Georgia Cayvan; Locille Ferrand, Grace Henderson; Mrs. S. Beliamy Ivva, Mrs. Charles Walcot; Kitty Irea, Louise Dillion; Mrs. Amory. Mrs. Thomas Whifin; Agnez, Meda Brown.

So many of the fashionable element being absent at the watering places, the aplendor and the size of the audience last night must have been as pleasing to Manager Hayman as it was surprising to others. When I say the performance made a pleasing bit and The Wife was thoroughly enjoyed from the start to the finish, I draw it middly. In the cast are so many players who are favorites here that each was received with more approval than the other. In the play there is a great deal of mussing up of a very little of sothing, but the mussing is so daintily done and so easily brought about by these accumplished players, that not a line—not even a word—of the text is missed or badly placed. The only moment that approaches the wearisome is in Helen's confession to her husband in Rutherford's library, and that is only a trife so Georgia Cayvan is of course the chief attraction in the story. She is a favorite in San Francisco; her May Blossom made her so. She has become a woman in appearance since we saw the May girl. She is lovelier for it. We do not wanther other than she is. Her quiet emotion is to me her art; her naturalness her grace; her face her gift; her dressing her picturesceness, and her voice her fortune. She is to me the ideal woman I so frequently read about and so seldom see. Her Helen Truman must be all that Belasco and De Mille made her and possibly more than they expected to get for her. Grace Henderson comes rated as one of your celebrated beauties. Perhaps she is, and perhaps we may think so bye-and bye, when we know her better and see her do better things than Lucille Fairmount. I enjoyed Herbert Kelcey as John Rutherford. He is a handsome fellow, but has hitherto been seen here in the part of villain only, and now to have him in a character wh

of other members of the cast fater on, as there are other openings to mention this tin e, of which you likely want to hear.

At the Alcasar, Farron's Soap Bubble went with a rush to a packed house. The harber busines of E. J. Connelly, while borrowed largely from Disey's Adonis, was still very cleverly done, and fully satisfying to the ard motion generally, and withal quite pretty. To-night the standing-room card will surely go out, as the occasion is set apart for the benefit of Will. P. Adoms, treasurer, and an extremely likeable fellow all around. E. J. Buckley follows in Forgiven and Uaknown.

James H. Wallick and his own co. appeared at the California Theatre last night in what he styles The Cattle King, with some acting horses.

I sent for a cast to the Bush Street Theatre this morning, as I was unable to get out to the Two Johns last night. There was sone there, so I quote my friend Low, of the Alls. who says: "It is one of the most remarkable aggregations of medicarity that has ventured to show itself on this part of the Pacific coast. The only characters in the so-called comedy that deserve any mention are J. C. Stewart and Paul Dreaser as the Two Johns. Both gentlemen are very stout, and in their make up they are very much alike. Mr. Dreaser sings several topical songs upon the usual well known subjects in a fairly creditable manner. The ladies in in the cast seem to have been selected on account of their rasping voices and bad taste in dress, and not because they can act the parts assigned them, It would not be fair to say anything further concerning them, as the play is evidently designed to give the two leading characters an opportunity to carry off the honors. The rest of the support was very indifferent."

Items: I understand that our Grismers have ecuaed the right to play all of lames Herne's plays on the coast next season,—George Murion has gone on to meet Occharacters an opportunity to carry off the honors. The rest of the support was very indifferent."

Groge Wallearod.—Alf. Hayman left for L

in advance of Fanny Davenport a week ago Sunday.—Said Pasha gives another (the fifth) week at the Tivoli by consent of Denman Thompson and Frank McKee. Donna Juanita follows, in which Ethel Lynton makes her reappearance at this house after an absence of about five years.—The Hicks-Sawver Minstrels (colored) are at the Orpheum this week.—Matt. I. Barry is here attending to the business of Wallick's Cattle King co.—The Sheriff yesterday returned wthout satisfaction the writ of attachment recently issued against Mrs. D. P. Bowers, the actress, by 'udge Finn, in the attachment suit brought by M. B. Leavitt. The action was for \$500 for a breach of contract, the complaint alleging that over a year ago Mrs. Bowers agreed with Leavitt to play a California engagement, including a two weeks' run at the Bush Street Theatre in this city, but that, this contract notwithstanding, she signed for and played an engagement at the California. Theatre. Churles H. Free, Edward Kilday and Al. Hayman, upon whom the writ was served, stated that no funds or property belonging to Mrs. Bowers were in their possession.—The Davenport-Fedora matinee Saturday was next to the largest had thus far at the Baldwin Theat. e.—Fanny Danvenport's three weeks with her plays of La Tosca and Fedora will foot up nearly if not all of \$55,000, and with Denman Thompson's four weeks in Ine Old Homestead, will make about \$54,000 receipts for the first seven weeks of the new Baldwin—Arthur Messmer, the faithful tenor of the Bush Survey and the their seven weeks of the pown Juanita, with Ethel Lynton as prima donna—It is said that Mathilde Cottrelly, the original Fatinitzs of the English version of the opera, will be the stellar attraction of Mme. Gence's new German dramatic season at the Baldwin, which begins Sunday evening, the s6th inst.—Tom Williams savs this in the Post? "Charles P. Hall, manager of the Bush Survey Hall has both of the first-class house, these Sacramento and the Clunie of the opera, will be the stellar attractions in the country."—Last ni on advance of Fanny Davenport a week ago Sunday.

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The Spencer, McIntyre and Heath Minstreis are en route to San Francisco via the Morthern Pacific circuit.

—Feter Robertson of the Chronicle says: "A private letter from Mme. Patti shows that the great prima donna has wisely resolved sot to return via North America, as during the excitement of a Presidential contest amusements in the United States are never well attended. The letter is dated Baenos Ayrea, April st, and it speaks of the kindness of the Argentine Embassador and of her reception in society. "No king, no queen could have been more royally received." Mese. Patti continues: "We shall remain till May so, then we go for a fortuight to Montevideo, then to Rio de Janeiro, where we remain till the 14th of July, when we return home on an English steamer and srrive at Craig-v Nos toward the end of August."—The Palmer co., which follows the Lyceum people, will be welcomed by San Franciscans with much pleasure.—Lewis Morrison writes that his co. is doing splendidly in Oregon, which good news his many friends are glad to hear.—At Richard Stahl's benefit. Treasurer Hoffman made the presentation speech of a beautiful baton, but forgot to say what he was presenting. The audience might have thought it a hoot-jack.—Ed. Stevens plays a captal game of billiards, and, by the way, why shouldn't he? He goes East to fill the part he originated in Said Pasha.—Peter Robertson, critic of the Chronicle, goes to the mountains to get well. He has been overworked —The Nanon case has finally been decided against the Krelling Brothere, who produced their own version of it some years ago.—N. F. Rochester who has finished his engagement with the Pyke Opera co. in Los Angeles, has returned to San Francisco to look after the rehearnals and production of his comedy. Senior and Junior, booked at the Bush for July 20. The company is to be managed by George Field, and includes the following people: James T. Kelley, Bettha Warren, Hattie Akiason, Will H. Brav, Jennie Metzler, Harry De Lorne and W F. Rochester.—Billy Emerison is in New Yor

Clunie Opera House (L. Henry, manager): James H. Wallich's co. in cattle King and Bandit King 13-15 to fair houses, considering lateness of the season and consequent warm weather. The co. is neither good nor bad, and failed to excite much comment.

Every seat was occupied upon the opening of the Opera House 9, when Denman Thompson and his mest excellent co, presented The Old Homestead to a delighted and demonserative andience. Business continued good all the week with the same attraction. Everybody was de ighted with the new house, and no trace of the old could be seen, so great had been the transformation. We now have one of the best, if not the best, houses on the coast, and one that Los Angeles may well feel proud of. A description may not be out of the way: The house was closed just six weeks, dor't gwhich time all the alterations were made. From the very entrance the improvements commenced. The base white well as window is now replaced by quantitarying all over it, from the window of which our theatre-goers will be greated by the amiling face of the courteous treasurer, Frank W. Conant. The leather doors have given way to three pairs of richly-stained, heavy, beveled plateglass doors, which, in passing through, one sees the new Opera House in all its splendor. New chains of blue silk plush of the latest design (A. H. Andrews'), with spring seats and backs and hat and cane or umberdella rests, have replaced the old chairs. Just is front of the dress circle on either side are three beautiful longs, trimmed in blue plush and surrounded by a fine brass railing. There are eight proscenium boxes, four on each side, handsomely carved in brouge and gold, The stage has been enlarged and extended also. It is sow supplied with eight new and beautiful sets of scenery, painted by Somma and Landox, of Chicago, and the work was accusted by Thomas G. Moses, one of the best scenic artists in the country. Above the dress circle is the first bries the second belicowy, also the latest estable. The regular prices will be highe

COLORADO.

COLORADO.

One would think that the hot weather we've been having lately would demoralize theatricals, but it has keen having lately would demoralize theatricals, but it has keen having lately would demoralize theatricals, but it has the bosit early lately would demoralize theatricals, but it has the bosit early lately would demoralize theatricals, but it has the bosit early lately would demoralize theatricals, but it has the bosit east of the regular season. The Tabor has always been patronized in Summer, and this season is no exception. The house has been open all the time, and after a c'ose of probably two weeks, which will follow Barry and Fay's week of 93, it will continue to present the cream of the road to its patrons. She, as produced by the Webster-Brady co., is an acceptable attraction, especially so far as very elaborate set, starting in calcium effect. Charlotte it to the cast was fairly good. The engagement at the Tabor closed Saturday 14, and the co. went West.

Dockstader's Minstrels opened Monday night; audinest of the cast was fairly good. The engagement at the Tabor closed Saturday 14, and the co. went West.

Dockstader's Minstrels opened Monday night; audinest of the cast was fairly good. The engagement at the Tabor closed Saturday 14, and the co. went West.

The Musee is closed under attachment proceedings. The recent change lasted about as long as I thought it would. I clip this from the *Republican*. And the converted the property of the music and a clean entertiant of the converted the property lasted about as long as I thought it would. I clip this from the *Republican*. And the converted the property lasted about as long as I thought it would be some \$9.00. The diminutive lady and Mr Sackett, her partner, request a delay till the Fall, which is a said to be some \$9.00. The diminutive lady and Mr Sackett, her partner, request a delay till the Fall, when their receipts will enable them to defray all existing claims. The plaintiffs, however, desire an immediate settlement. Mrs. Tom Thumb.

Week of Sullivan's Mirror of Ireland was at Music Hall. Basness only fair, if even that. This week nothing.

Andress' Circus is putting in a week at the grounds, Twenty-third and Welton streets. Prices cheap, show pretty good and attendance likewise.

Items: There has been another variety theatre in operation awhile on upper Holliday street. It is run by Laura LeClair, of Leadville fame, and is called the Central. It ranks with its competitors, or is perhaps a trifle worse. The variety houses here are hot-beds of vice, and a stringent ukase should be issued against their existence.—Sym Nye, manager Colorado Springs Theatre, was in town last week.—John Cordray, who was the first manager of the Musee, under the Keiller regime, is going to Australia, and will exhibit his electric clock between here and 'Frisco, so report says.—A man named Whitney didn't like the way J. W. Mc-Connell played Vincey in She, and this is what he wrote to the Republican. "Although Mr. H. Rider Haggard has been guilty of many glaring abundities in literatue, it would be unfair to hold him responsible for the antics of the dying consumptive in the first act of She, as the piece was placed on the Grand Opera-House stage last week. Mr. Haggard's consumptive dies alone, as he expressed it. 'like a drowned rat,' but the fellow who dramat red the story evidently proposed to ont-Haggard Haggard when he introduced the death

BRIDGEPORT.

Develan's Dime Show p tched their tents here July 10, remaining till s6. A very fair show for the money, to small audiences.

Hawes Opera House (R. Tomlicson, manager):
Johns a and Slavin's Minstrels will appear at this

Johns n and Slavin's Minstre's will appear at this house jo.

Items: Hawes' Opera House is undergolog repairs from top to bottom. The looby will be enlarged and a new box office added. Lobby and hall will be refresceed and lit with electric light. The house will be decorated and sewly upholstered throughout. The old scenery will be repairted and new additions made. Manager Tomilisson says that he means to make it one of the finest houses in Connecticut, and is only booking the finest attractions. The time is fast being filled. There will also be a large and fine orchestra connected with the house.

DISTRICT OF COLUMBIA

WASHINGTON.

WASHINGTON.

Merry War drew the usual good-sized houses at Albaugh's last week. The Grand Ducheas this week closes the bummer season, which has been surprisingly good considering the performances since the McCaull co. was here. It must be because Albaugh's is such a pleasant place to fritter away the Summer evenings with one's best girl.

Theodore Hamilton presented Dr. Jekyll and Mr. Hyde last week at the National, which is totally unlike the characters is the story, Jekyll is an old man with snowy hair. Hyde has ragged, iron-gray hair, tusk teeth, and goes humping and growling about the floor, an object that wouldn't have been allowed on the streets of Loudon for five minutes. Dr. Jekyll has a daughter with a lover. Sir Danvers Carew, a very young man, whom Hyde murders in the first act. Later on he frightens Dr. Lanyon to death. As Dr. Jekyll Mr. Hamilton was fairly good, but as a whole the performance was dreary, clap trappy and tiresome.

Item: Lavinias Shannon will open her season Nov. 10, at Masonic Theatre, Leuisville. Miss Shannon's grandfather was oer of Louisville's early settlers, and her fatner was born and is buried there.

GEORGIA.

GEORGIA.

De Give's Opera House (L. De Give, manager):
The Mexican Band, which earoed its reputation
at the New Orleans Exposition, and has been playing
for over a week at the Piedmont Chautauqua, near this
city, gave two performances at De Give's on 10.
The crowd was light at the matinee on account of rain,
but was very good at night. The Band is composed of
forty-five members, and gave complete satisfaction.

Germania Hall (H. J. Moogk, manager): Alice Gray Lathrop, the talented violinist, gave a farewell concert 19, which was an artistic and financial success. Miss Lathrop leaves in a few weeks for Europe to complete her musical studies.

ROCKFORD.

Opera Housel(C. C. Joses, manager): Bartholomew's Equine Paradox, week of 16 to good business, the performance being highly pleasing and entertaining. The feats performed by the equine actors are truly wonderful

feats performed by the telescope daughter, Grace, gave a litem.—Manager Iones' daughter, Grace, gave a matinee party to roo of her friends on Wednesday afternoon.—The newsboys were the guests of Manager Mishlerf on Wednesday evening.—Manager Mishler has made many friends here, and with one accord they wish him and Prof. Bartholomew a prosperous season.

INDIANA.

INDIANA.

PORTLAND.
C. G. Phillips' U.T.C. co. showed to a large audience is under canvas. Long b-fore the curtain went up the tent was crowded to suffocation, and the manager retused to sell tickets, which turned away about five hundred persons. Hart, France and Co.'s Circus 13 and 14; fair show to large audiences.

VINCENNES.

Opera House (Frank Green, manager): Chicago Opera co. gave three nights of "scrambled" opera last week to small business Co. very poor, with the exception of the prima dones. Lida Wells Sachs, who really did well. Miss Sachs is a pative of Vincennes, and has been upon the stage but a few mouths.

SOUTH RAND.

SOUTH RAND.

Good's Opera House (J. V Farrar, manager): Haver-ly's Minstrels will favor us on the s8th.

Barnum's Show came to immense crowds s1st.

DES MOINES.
Grand Opera House (W. W. Moore, manager):
House dark since last letter. Next attractions booked are Dockstader's Miostrels August 4: Jarbeau 38.
Foster's Opera House (William Foster, manager):
Dark since last letter. Next attraction, Gormans' Minarelia August 3;
Capital City (W. C. Ross, manager): Dark for July.
Attractions booked for August: Primrose's Georgia Minarelia Minarelia City (W. C. Ross, manager):

Attractions nonzer for August Friends.

Item: Lawn tennis, boating and biseball are the rage at the present time.—Manager Moore is giving the Grand a thorough cleaning, in anticipation of State Fair week.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor):
There has been no attractions billed since the 2d. The
weather has been exeremely hot, the thermometer being
as high as 103° in the shade. The only attraction is
Lake Manawa, a fine Summer resort near this city,
where thousands from Omaha, Council Bluffs and surrounding country visit daily. The new road-bridge
over the Missouri River to Omaha and the three-mile
block pavement will be completed before Fall, which
will make the two cities almost one.

DAYENPORT.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers):
The Globe Theatre co. found last week so prefitable at ten and twenty cents a ticket that they put in ano her week here.

LEMARS.

Opera House (T. J. Andrews, manager): Nothing since my lass report, and no attraction in the future except Prof. H. Jones Shetland pony show 24-25. Aside from that the bill-boards are clear.

KANSAS.

Grand Opera House (E. H. McCoy, manager): This commodious and popular house has been closed for some time, undergoing the usual Summer touching-up, which is considered necessary even with such a comparatively new and perfectly appointed place as the Grand. The first entertainment of the coming season is the Peak Family of Bell-ringers, announced for 32-35. The Grand is one of the coolest theatres in the country in the Summer, and the Peak Yamily give just the kind of an entertainment likely to draw in July, so it is probable that good business will be the result.

Opera House (L. M. Crawford, manager); Manager Crawford, who has been in the East for some time booking for the coning season, and escaping the heat and the worry with the painters and decorators, which is ever the bane of a manager's existence, has returned, and makes the following general announcement of the result of his negotiations. The season of 1888-9 opens Sept. 13th with Lizzie Evans for three nights, followed by George H. Adams for three nights in his new comedy, He, She, Him or Her. The other attractions during the season are embraced in the following list: Keep It Dark, Skipped by the Light of the Moon, Hillaruy, Pearl of Pekin, Johnson and Slavin's Minstrels, Held by the Enemy, Mrs. Langtry, Two Old Cronles, The White Slave, Si Perkins, Joe Murphy, Marie Prescutt, Little Tvecoon, Margaret Mather, Michael Strogeff, Maggie Mitchell, Rose Coghlan, Pete Baker, Sol Smith Russell, Harry Crandall, in Murphy's Help; Muray and Muroby, the great Irish comedians; Newton Beers, Hanlons' Le Voyage en Suisse, Rosina Vokes, Lost in London, Hallen and Hart's Prize Ideals, Lights and Shadows, Barry and Fay, Alone in Loadon, Dixeyin Adonis, Ivy Leaf, Jim the Penman, Kirally Brothers, spectacular; Corinne Opera co., She, Mr. and Mrs. W.

J. Florence, Lights o' London, Siberia, Ferguson and Mack, Thatcher, Frimross and West's Minstrels, Romany Rye, Howard athermum co., Erminie, Kate Claston, Peck's Bad Boy, The Ruling Passion, Lotta, Shadows of a Great City, Davies and Muldoos, Fanny Davenport, Bunch of Keys and McNish, Ramsa and Arno's Minstrels. Mr. Crawford's business now extends to Nebraska, Missouri, Kansas and Colorado, and ferquently plays a co. from the Missouri river through to the Pacific coast, under an arrangement with the managers along the route. Topeka, Omaha, Leavenworth, Lincola, Atchesea, Wichita, and all the cities in the Crawford circult will this year have a splendid line of attractions and varied to please the public taste. The above is an exceedingly strong array of attractions, and as the crops in Kansas are unusually good, Mr. Crawford anticipates a bosansa year.

SALINA.

SALINA.

Conster Park Theatre (Willis Kesler, manager): The
Grace Heatep co. closed a season of three weeks 14. The
co. disbanded here. Charles King and wife will remain
in Salina for the Summer. Frank Daly's All-Star Vaudeville comb. began a weer's engagement 16, to good busi-

Opera House: Fred. G. Andrews has taken a two months' leass of this place, and will give two performances weekly, Friday and Saturday evenings, during the balance of the Summer, commencing soth. Pygmalion and Galatea will be the opening attraction, with Gertrude Andrews as Galatea. Caste, Our Boys, Lost in London and Rip Van Winkle will follow.

London and Rip Van Winkie will follow.

As to theatricals we are at present in a state of appalling quietude. The Greal Western Circus, however, will enliven us a little on the soch, being the first exhibition of this kind here this season. The smail boys are housing their bennies for the event, while we adolescents are swelling with a little expectation.

WICHITA.

Fahey's Summer Garden was opened 14th and will doubtless become a popular family resort. It is located about three miles from the business portion of the city, on a street-car line, and is easy of access. A large stage has been erected, calcium lights placed throughout the grounds, which are located in a beautiful grove, and everything is arranged in good style. Dave McCord is the manager, and his opening co. consisted of Laura and Viola Moone, Gypsey Warde, Bob Erwood, Walter McDonald and Mr. Baker. A large crowd attended the popuing, and attested their appreciation by liberal applause.

At the Main Street Theatre, McIntosh, Walters and

lause.
At the Main Street Theatre, McIntosh, Walters and ray's Celebrities hold forth, and are drawing fairly.

MAINE.

MAINE.

AUGUSTA.

Forepaugh's Circus came st, to a very large afternoon audience and a packed tent at night. The show was undoubtedly excellent, and gave 'he best satisfaction of any preceding circus.

Items: The Bangor Opera co. closed their three weeks season at Rockland 14. The professionals, Mr. and Mrs. Lodge, Mr. and Mrs. Hinkhourst and Annie Chester returned to Boston. I understand the trip was fairly successful.—Two attachments were placed on Forepaugh's Circus in Biddeford 10, by Sheriff Goldthwaite. The first was for a breach of contract which the advertising agent had made with J. R. Libby, dealer in dry goods, to advertise Libby's business on blankets on the elephants. He sued for \$300. The other suit was brought by a man named Bradbury, who claimed that he had been swindled by a ticket-seller, and when he remonstrated was ej-cited from the tent. Both of. he plaintiffs live in Buddeford. Bradbury laid his damages at \$450. Mr. Forepaugh placed a sufficient sum in the sheriff's hands to cover the amount of both suits, and the attachments were released.—Stage-Manager Presby, of the Madison Square Theatre, and his charming wile, are enjoying themselves very much at the Pierce cottage on Ocean Point.—Edwina Grey, the popular leading lady of the Boston Comedy co., is taking an enjoyable vacation in this city.

POTRLAND.

Greenwood Garden: The entertainment that Manager Knowlton has provided his patrons with week of 16 has been equal if not better than any yet given, and had the weather been decently fair a good business might have been done. Audiences have run small and the receipts smaller. Little Millie Smith was the greatest card on the programme, and her imitations of Corinne were very clever. Fred. Huber and his wife did a very bad act, and bored everybody. The show as a whole was good, and yet variety is not the stuff for this resort.

resort. Items: Arthur Wilkinson arrived so h and goes immediately to work on The Musketeers, which will be the first operatic production 30th. From all that can be learned the co. this season is to be one of the finest. Jack Mason and James Maffitt, Jr., were at the Gardens last week.—The Garden orchestra have added to their repertoirs everal new selections. Thanks.—Forepaugh's Show attracted two enormous audiences soth, and gave only an ordinary performance. There was no equestran act worthy of mention, and outside of the trapeze act the show calls for little notice.

MASSACHUSETTS.

MASSACHUSETTS.

NEW BEDFORD.

I feel rather ashamed to keep reiterating week after week that there is no theartrical news to chronical, but this in the shoot of shoot o

LOWELL.

Music Hall will open August 35 with Peck's Bad
Boy, Andrews' Michael Strogoff will follow 88.

Items: Dollie Pike, who is re-engaged with J. B.
Polk's Mixed Pickles co., has been visiting Mrs. W. H.
Southard.—J. W. Benson is at his home here. He ill
be connected with the Harbor Lights comb. next season.—The Morrisey Brothers have joined Johnson and
Slavin's Minstrels. J. S. Murpay, who has a ha dsome
residence in this city, is daily seen taking long constitutionals and has reduced his weight twelve pounds so
far.—Fron the Dayton, Ohio, papers I read with much
pleasure of the success of Lawrence Hanley with the
Soldiers' Home co. He has hosts of friends here.—
Richards, of Boston, is painting a new curtain for
Music Hall.

HOLYOKE. LOWELL.

Richards, of Boston, is painting a new curtain for Music Hall.

HOLYOKE.

The midsummer season of supremé quiet in the dramatic world is almost at an end. In-two weeks the season of '88-89 will be opened. No material changes have been made in the theatre this Summer, and beyond a little brightening up here and there, and the walling in of the corridor, the house remains as it was last season. Items: A recent booking for August is Minnie Madern, who opens her season here on the 29th, in her new domestic comedy Jemima, which, in all probability, she will make the feature of her repetoire—'Holyoke's pride,'' Thomas F. Browne, ga.e his whistling entertainment at West Warren 20.—Jennie R. Burly, a graduate of the High School class of '88, leaves for New York shortly to enter a school of dramatics. She has acquired quite a reputation as a reader hereabouts.—John B. Callaghan, one of the corps of Holyoke dramatic correspondents, is spending his vacation at the Claffin House, Becket, Mass.—Peck's (Abbey's U. T. C.) co. which, next season, will be known as Peck and Fursman's co., is to follow a course which it is to be regregted is practiced by altogether too many companies on the road. From good authority I hear that everything will be cut down to the lowest figure, and all the attractions will be in the street parade, as the theatre performance is only of secondary consideration. The Hyer Sisters (colored) will be the Topseys.

SPRINGFIELD.

SPRINGFIELD.

The stagnation of midsummer still holds us in thrall-

Dowling-Hasson co.—In a recent letter to a local daily, Selina Dolaro gives this pictures que descripcion of her appearance as one of the star supers at the Wallack testimonial: "On looking over my rags it struck me my legitimate wardrobe was remarkable for its paucity. Tights and small unmentiousble garments were there galore, but—well at last I sewed up a mantle I made to wear in The Snake Charmer into a skirt, and with sundry bits of embroidery and a large red drapery I managed to reader myself decent. When garbed in this queer mixture I looked like a cross between an Empress of Byzantism B. C. anything, and a first class witch in a pantomime."—It now seems uncertain wheeher Joe Polk, the comedian, will continue his starring travels or not this Fall. One or two people are reported as engaged for his co, but none of his bookings have been made public and his business manager and brother-in law, J., W. Parker, is to manage Miller's Over the Hills co. Mr. Polk is said to be in poor health, and heavily interested in Western mining ventures.—According to a sporting minatrel publication last week, Munnie Moak is to go with Creston Clarke and R. land Reed and Burt Shepard with Caracross and The Three Blind Mice co, but no explanation is made of the subdivision that would reader such a proceeding possible. It is surprising how many members of the profession have been visiting "The orchard, the meadow, the deep-tangled wildwood, And all the loved apots that their infancy hew."

but no explanation is made of the subdivision that would render such a proceeding possible. It is surprising how many members of the profession have been visiting "The orchard, the meadow, the deep-tangled wildwood, And all the loved spots that their infancy knew." this Summer, within a radius of twenty miles of this city.—Ralph Ward, agent for Ullie Aberstrom, is enseconced somewhere in the hills around Ashfield.—Steve Maley, of Muldoon's Picnic notoriety. has been at Holyoke; Stage Manager Gene Presby, of the Madison Square Theatre, with his wife, spent part of his vacation at Florence; Fred. Stoddard, late of the Kittle Rhoades party, has put in his time at Chicoper; Mattic Schell's rendezvous has been at Westfield; Lucille Meredith has passed her hou a at Northampton, and George Grant, last with Louse Pomeroy, has been hol ling the fort at West Springfield. Stage people have been will represented in this city as well. Georgia Tyler, who played leading business with Salvini, Barrett, McCullough and others, until poor health caused her retirement, has just left her home in this city for a change of air. Mrs. H. S. Crossman, a pupil at Targent's New York School, is also at her home here.—Joe Norcross and wife ano Tom Donnelly have kept up the minutrel end in great shape, The former has rejoined the Haverly barty, and the latter, long with Hi Henry, has left to swell McNish, Ramza and Arno's forces.—Herman F. Grandler. musical director of Patti Rosa's co., and his wite. Mer Cora Ferris of the same co., are expected soon.—Che lie Goodyear, the minutrel, and Frank W. Holland, of the Gardiner enterprises, have been too busy with ventures of their own to pay us their usual visits as yet.—Mortimer Murdoch, author of A Hoop of Gold and A Brave Woman, is to act as stage manager for F. y Crowell the coming season.—Here are a few New England openings: Kate Glassford, Portsmouth, N. H., Aux. so; Floy Crowell, Bangor, Me., Sept. 10; Redmund and Barry, Providence, R. L., Aug. so; Minnie Maddern, Holyoke, Aug. 20. The Hanlo

ney, collaborator.

Bares' Opera House (J. G. Hutchinson, manager): The Fall season of this cosy theatre will open the first of Scotember, with Minnie Maddern probably in her new play. Following closely are Evans and Hoey in 'Parlor Match, Henry E. Dizey in Adonis, Hawerly's Minstrels, Held by the Enemy, Shadows of a Great City, and a long list of first-class attractions. During the warm season there has been no attractions at this house, and the manager, who is now connected with one of the largest jewelry manufacturing concerns in this sec ion, has been attending this business. The outlook for a brisk season is excellent.

FITCHBURG.

FITCHBURG.

Irwin Brothers' Circus d'd a rood business 19-21.

Item: Charles H. Dunn will manage the Opera

House the coming season.

NEWBURYPORT.

Forepaugh's Circus oid an immense business here 18.

Performance up to usual standard.

Items: The yacht Lissie F. Daly, with Capt. William Daly and party (of Vacation fame) on board were in the harbor last week.—Jay Hunt writes that he is to be here Oct. 8, appearing under John S. Moulton's management.

AMESBURY.

Items: (bings theatrical are at a standstill here.—
Harry English and wife of last season's Mora co, left se to join William Macready's Black Flag co.

ss to join William Macready's Black Flag co.

LYNN.

Large crowds attended Forepaugh's show 15

Work on the new theatre is progressing rapidly, and
A. H. Dexter, of Manager Proctor's staff, will have full
charge of the house when completed. Mr. Dexter is in
hopes to open the season Aug. 30, with Shadows of a
Great Civ. Two attractions a week and performances
every night at cheap prices will be the rule. I will send
description of the house when it is fixished.
The Fall of Tunis was presented for the first time at
Point of Pines 15. It is a magnificent spectacle, and
eclipses all of Manager Thayer's former efforts in that
line.

offi.e, but the co. failed to show up. The Anderson and Washburn Novelty co. opened to a light house 19.

RAND RAPIDS.

Thatcher, Primrose and West are here rehearsing, and will open season at Powers's 5. Their entertainment this season will smack stro-gly of novelty. A Shakespearean first part, with end men stired in juster's costumes, vocalists representing Othelio, Benedict, Macbeth, Malvolio, Orlando King John, Si non of Athens, and Duke of York, while the musicians will don the armor of heralds of the fourteenth cectury, inter-ocutor No. 1 Ed., Marblel will appear in the dress of Sir John Falstaff, and Mr. West, interlicutor No. 2, will be in the garb of Rom-o. The first part will be set under tent of blue and pink satin George Thatcher will do a parody on "Bid Me Good Bye and Go," while the balance of the olio will consist of the three brothers Byrne, the Clipper Quartette. Barney Fagan's Grand March, and a new song-and-dance done by eight people called "Music and its Charms." the dancers furnishing their own music on bells. The Black Wild West concludes the performance.

BAY CITY.

Grand Opera House (Clay, Buckley and Powers, manager): Haverly's Minstrels will appear 23. Under the auspices St. Cecilian Society, an entertainment will be given August 2, orsenting Pygmalion and Galatea. Frank Landor and Violet Black, two professionals (last season with Mrs. J. imes Brown Potter), have very generously given their services to the society, and will take the leading roles. The play will be costumed by Eaves of New York.

MINNESOTA.

MINNESOTA.

ST. PAUL.

People's Theatre (C. J. Wilson, manager) Week 16, East Lyane was presented in commendable style, drawing good houses. The opening night the house was filled by a brilliant and appreciative and nee, our leading families and society people being well represented. The play was neatly staged and the characters noticeably well taken. Linda Dietz is essentially an emotional actress, and appeared to better advantage in the dual role of Lady Isabel and Madam Vine than in any character she has yet essayed, and was heartily applied to the part of the play well and the stage of the part in an easy, graceful manner. Mary Myers was all that could be wished in her excellent portrayal of Miss Carlyle. A. S. Lipman as Sir Francis Levison played the part exceedingly well. Harold Russell as Archibald Carlyle gave an eat, though not particularly strong, portrayal of his part. The presentation was well worthy of praise, and gave general satisfaction. The scene showing the exterior of East Lynne, painted by Albert Bender, was particularly good.

MISSOURI.

The stagnation of midsummer still holds us in thralldom.

Items: Frank H. Kingdon, last season with Mora, has
signed with Kate Glassford's co—It is hinted that W.
H. Aroold, formeily of the Musee in this city, is to
have the management of George H. Batchelder's theatre, now building at Worcester.—J. J. Dougherty, for
a time stage manager of Atkinson and Cook's co., has
accepted his old position in the same capacity with the

Beppo was excellent, and sang very well, but more especially the solos. Agues Sherwood had a limited role in Paola, but her singing was excellent. Jerome Sykes as Recco and Chas. A. Gilbert as Prince Lorenso kent the house in a laugh that might be questioned for its appropriateness with their antelliuvian chestnuts, some of which were unmistakeably out of sisce at Masic Hall. The chorus sang well and with excellent musical precision.

Hall. The chorus sang well and with excellent musical precision.

Items.—Last Sunday moreing Herman Perlet, musical director of the Thomas Opera co., made his formal debut as a rider of the grac-ful but sometimes erratic beyele. In company with C. B. Ellis (Mr. Perlet's instructor), Mr. Buellner, of the Music Hall orchestra, the Mirror correspondent, Mr. Perlet and several others, all mounted on wheels, rode out to a rural wine garden, where the nectas of the gods was quaffed, and wishes expressed as to Mr. Perlet's future success as a wheelman,—Mr. Shackleford's interpolated song, "My Queen," by Blumenthal, in the second act of the Mascotte, was beautifully sung, and has won him encores nightly.—The Summer season of the Thomas Opera co, closes Saturday.—Manager Thomas is negotiating for a park for the production of Pinafore on a lake. If he does not succeed, the co. will disband.—Marie Roe goes to New York next week.

to New York next week.

ST. JOSEPH.

Summer Garden: A season of Summer opera was inaugurated Monday 16th at Streckbein's Gardens. John Templeton's co. presenting Mikado in quite a satisfactory manner. A neat stage has been erected, and with first-class orchestra and good order the enterprise bids fair to be a success. The operar will be changed twice a week, thus ensuring sufficient variety to keep interest alive. I notice the opera of Herminie underlined, which savors sotaewhat of piracy on Templeton's part.

Tootle's is closed till August 30, when season opens with Gormans' Minstrels.

NEBRASKA.

NEBRASKA.

NEBRASKA CITY.

L. J. Duchack's New London Circus pitched its tents here 19 for a three day's stand. The performances, two each day, were well attended and gave satisfaction. Items: Manager Sloan has booked a number of good attractions for next season, and will make many needed repairs in the Opera House—The Standard has been occupied by the Gospel Army for the past month. Their lease runs until August.—The \$7,000 opera house fails to materialize, owing to a misunderstanding between owners of the property. A bonus of \$5,000 is offered by business men to anyone who will erect a comfortable theatre here.

HASTINGS.

HASTINGS.

Kerr Opera House (Dave Taggart, manager):
Eva and Felix Vincent played a three nights' engagement to small houses, owing to extreme hot weather.
The coming month is filled with excellent attractions, among which are Dockstader's, July 30; Barry and Fay, Aug. 7; Herrmann, 10; Rentz-Santley, 14; Two Johns, 17; Wallick's Cattle King co., 24, and several others.

NEW JERSEY.

NEW JERSEY.

ATLANTIC CITY.

Grand Opera House (A. S. Pennoyer, manager): The Wilber Opera co, closed a very successful two weeks' business here. The production of the Two Vagabon's caused much merriment. Miss Kirwin repeated he auccess as the innkeeper's wife, and found favor indeed in the other operas presented throughout the week, consisting of Fra Diavolo, Frincess of Trebizonde and Three Bluck Closks. The attendance was correspondingly large. Much praise should be accorded the Jacques Strop of W. H. Kohnle, who contributed much artistic merit to the impersonation, even if it was not an ideal one. The attendance is increasing nightly. Muggs' Landing opens July 33 for one week followed by the San Francisco Minstrels, headed by Billy Birch and Frank Moran, for nine nights and Saturday matinee; then Tony Pastor with his "imported aggregation," recently "coined" in London during his sojourn abroad. Some old faces of native people will also grace his bill as well.

then Tony Pastor with his "imported aggregation," recently "coised" in London during his sojourn abroad. Some old faces of native people will also grace his bill as well.

Howard's Ocean Pier (J. N. Fort, manager): The Rising and Hamilton Opera co. opened this place of anusement on Thursday evening 10, in the new comic opera (American) entitled Florette, libretto by J. N. Fort and music by Thomas P. Westendorf, of Louisville, Ry. Loie Fuller as Forette was in splendid voice, and, combined with her fine acting, was charmingly effective. This little lady deserves credit for adding to her career another success. She is an artist in everything she undertakes. Will Rising as Claire was as usual excellent; his voice is sweeter than ever, and strong in the upper register. Mr. Hamilton as Lord Sage rendered the . usic in his own inimitable style; his comedy was also very good. Annie Lippincott as Margery Thorne, was all that could be desired in the part; ber dramatic lines was finely rendered. Fred. Carl as Tom Pansy has a good voice. His solo in the recond act was resemended. The cast, as to principals, was very acceptable, the chorus work above the average, and for a first-night presentation the opera may be considered a success. Anthony Rieff, as conductor, is a conscientious massetter at all times. The opera has many tuneful airs, quite catchy and certainly musical. This production, properly staged, would undoubtedly receive public recognition. The anthors can be commended for their first effort. Quite a metropolitan audience was present, chiefly guests from Washington, Baltimore and Philadelphia, and gretted the numbers with frequent applanse. Pinafore to follow.

Items: Dudley McAdow and Charles Kirke, late of the Tourists, now engaged for the new comedy of The Kitty, are here; also Fred Sanford, of the Kindergarten co., and Matt Canning, of Philadelphia, who are now added to the list in the professional colony.—E. E. Nickerson, solo cornetist, is delighting large audiences nightly at Schauffler's Park, in conjun

NEVADA.

CARSON CITY.

Carson Opera House (George W. Richards, manager):
Doctstader's Minstrels had a large house, 10, and were followed 11 by Wallick's Bandit King, also to a good house.

Items: On the 19th Jeffreys Lewis comes in La Belle Russe.—Mrs. D. P. B. wers has been soj. urning a few days in Carson, and during that time Jonn G. Ritchie, her manager, took a trip to Lake Taboe, and Dame Rumor says to complete the purchase of a site on the lake for a Summer residence for Mrs. Bowers. The purchase of a large block of Bonanza shares shows Mrs. Bowers' confidence in the future of Nevada.

NEW YORK.

At the Academy of Music isst Monday and Tuesday Haverly's Minstrels met with a great reception. The house was packed at both the evening a dimatince performances. The co. was well worthy of the raironage. There were a number of novelties in the minstrel line outside of the regular specialties, and no week point

outside of the regular specialties, and no week point was visible.

The Merry War, after three weeks of prosperity at Music Hall, gives place the current week to Billie Taylor, with the same artists as before mentioned.

ELMIRA.

Opera House (W. E. Bardwell, manager): Closed. Madison Avenue Theatre (Wagner and Reis, managers): Closed week of 16. F. McCloy Opera co, booked for last week, failed to reach this city; cause unknown. No bookings.

ROCHESTER. ROCHESTER.

ROCHESTER.

A. J. Wolff, representing the Lyceum Theatre co, returned from New York last week, and announces that Manager John K. Pierce has made a fine selection of att actions for the house, which will be opened October I. Leon H. Lempert and a corps of assistants are working night and day upon the scenery, using the Cluaton Opera House for that purpose. Several scenes are completed and others well under way. H. R. Jacobs, of the Academy, was in town last week. He expressing state confidence in the attractions booked for his circuit the coming stason.

SYRACUSE.

great confidence in the attractions booked for his circuit the coming scason.

SYRACUSE.

The Summer serenity of matters theatrical was broken 16 by a performance at the Grand for the benefit of Charles Siumans, an unfortunate who had both legs cut off by the cars a short time ago. The partleipants were variety amateurs and drew a light house.

Items: Syracuse harbors quite a few people who have gained prominence in the histrionic art, and perhaps it will not be inopportune to mention those I recall who are natives, or have been residents for a number of years, of this city. They are Pauline L'Allemand, Blanche Weaver, Gertie Granville (Mrs. Tony Hart) Mrs. Frank H White, Kate McKinstry, Jennie Benson, Georgia Gardner, Happy Cal Wagner, Frank McNish, Mason Mitchell, Milton Koblee, C. H. Riegel, Dan Mason, Billy Griffia and Ardell, John Peasley, W. J. Johnston, H. J. Yorkey, William Wolf, J. E. Sidley, W. A. Daniels, Arther Wooley, Frank Wooley, Alex, McKennie and John A. Toole, —Goorgia Garder of this city, and James Cody of Milwankee, both members of J. K. Emmet's co. last season, were married here 16—H. R. Jacoos was in town last week.

OWEGO.

Robbins' Wild West Circus played here on the soil to fair crowd. Performance rather novel and a pleasure

BINGHAMTON.

Opera House (J. P. E. Clark, manager): The local talent repeated The Pirates of Petzance to a crowded house 17, and (cored an unqualified success).

ONEONTA.

Metropolitan Theatre (J. H. Odekirk, manager): Helene Adell and co week of July 16 in repertory, including A Night in Rome, Motts, Nell Gwynne, As in a Looking Glass, etc., to good business. Miss Adell is a finished actress, and her support was exceptionally good.

Items: Edgar Waterman and Joseph Adelman left the co. here. Mr. Waterman goes to Ogdensburg to accept a Government position, and Mr. Adelman to join the Mand Sanks co.—Miss Adell was presented with a basket of flowers by Manager Odekirk Saturday night.

OHIO.

DAYTON.

Memorial Hall, Soldiers' Home (I. Clinton Hall, manager': The attendance during the past week has been exceptionally large. Young Mrs. Wisthrop was given 17, and by a general request of the patrons Pique was repeated at to one of the largest audiences of the season. Helen Sedgwick made her first appearance after a week's illness, and was warmly received. Miss Sedgwick has done excellent work at the Home, and was greatly milesed, even during so short a time. The cast was the same as during the previous production, and the performance was of the same excellence.

Items: The Home co. will benefit shortly. American Bora would be a good bill.—Professor Eugens Kenney will leav next week for New York City to join The Cold Day co —The attendance at the Home this season has been the largest ever known in the history of Summer amusements here, which reflects the highest credit upon Manager Hall.—Manager Larry H. Rei.t, of the Grand, favored me with a peep at the bookings for next season, and they embrace the very best cos on the road.—Wood Patron will be treasurer of the Grand next season, and will be welcomed back with a smile from every paron.

ASHTABULA.

Smith's Opera House: Lester and Allen's Female Minstrels 18 to light busidess. They gave a very rank entertainment. A local variety troupe will play 27-86 for the benefit of the Irish cause.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): The

for the benefit of the Irish cause.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): The Newark Opera Club, under the direction of Benj. L. Wilson, who personated General Kuickerbocker, and Bunca Wilson as Violet, presented The Little Tycoon to a fair audience of society people 16 The choruses were strong and well trained. However, the opera failed to please.

Items: The Mount Vernon (Knox County) Fair will be held August 58-31.—Baldwin's Great Dramatic Cyclone will be the attraction. Cheap prices during the fair will be a new and uncalled-for freak.

COLUMEUS.

tair will be a new and uncalled-for freak.

COLUMEUS.

Rose, the wild girl, has proved a fair attraction at the Wooderland the past week. This week Big Winnie will try to repeat her former success. James Geary has retired from the man gement of the Wooderland, where he has been very successful, and will superintend the building of a new amusement place on North High street, near Chestnut. He is well backed by local capital, and as the location is first-class, the enterprise will no doubt meet with success. The Casino, Eichenlaub's and People's are moving quietly along, the only excitement being a twenty-round glove-fight at the Casino Friday evening that filled the sporting fraternity with delight.

Items: Messrs. Poston and Son will resume the agement of the Wooderland.

delight.

Items: Messrs Poston and Son will resume the ::anagement of the Wonderland — I join Trev. W. Okey's
numerous friends here in wishing him unbounded success in the management of the Pavilion in Los Angeles,
Cal.

OREGON.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager):
Week 9 to 14, Louis Morrison and co., in A Dark Secret,
Dr. Jekyll and Mr. Hyde, and Faust, to large and
fashionable audiences. Mr Morrison is a favorite here,
as was evidenced by the large business he played to.
His character as Stewn Norton in A Dark Secret was
a good piece of character acting: vet his audiences were
somewhat disappointed, as they would prefer to have
seen him in a role better suited to his abilities. The
play was well mounted, and the tank acene was a prominent festure, which received rounds of applause nightly.
Mr. Morrison's Dr. Jekyll and Mr. Hyde was simply
grand, and was the talk of the street. It is to be regretted that Mr. Morrison will drop the piece from his
repertoire. His Faust was good and well received. Week
of 16, McKee Rankin and co., in a brilliant repertoire as
follows, consisting of The New Danites, '40, The Runaway Wife. The Skirmish Line. Canuck, and The
Golden Giant. Mr. Rankin is ably supported by Mabel
Bert, and will no doubt pack the house sightly.

Items: Peter Sells, of Sells Brothers' Circus, accompanied by his wife, stopped in this city last week. Mr.
Sells says his show will visit the Northwest, stopping
first at Spokane Falls July vy. then proceed to Victoria
and Puget Seund, then Portland and direct to California.

PENNSYLVANIA.

NEWCASTLE.

Opers House (R. M. Allen, manager)! Lester and Allen's Early Birds 19, to light business; audience disgusted.

Items.—Manager Richardson, of the Park Opera House, has returned from New York.—Of the members of the profession who call our city home, Matt and Lew Diamond are with Gorman's Minstrels: Ellis G. Kerr, during the next season, will be an advance of Al. G. Field's Minstre s, while his brother Lew will lead the band in the same organisation, and Lawrence Diamond will be seen with Wilson and Rankin.—Prospects for next season are good.

TITUSVILLE.

next season are good.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): Lester and Allen's Early Bird co. sr to poor business, and gave a very rank entertainment. Lester was absent, and the leading women had left the ahow. The co. went to pieces here, but they talk of reorganising at Jamestown, N. Y., in about ten days. It is to be hoped they won't.

won't.

HETHLEHEM.

The Summer season, theatrically, has been more than dull, nothing being blited since the close of the season until the announcement last week of the appearance in Lehigh Theatre, sq. of Nettle Guion, under the management of Max Rosenberg. Only fair business. Waiter S. Mail's wagon show humbugged a large crowd 19, and Bob. Hunting's ten-cent show appeared 19-22 to very large audiences. The latter show was very satisfactory, and popular opicion was that it was the best circus that even came to Hethlehem.

Work on the new Music Hall is being pushed very hard, and the scenic artists, under the supervision of Charles Wolmuth, are now decorating the interior. It is expected that another month will suffice to finish the house for the opening of the season.

ERIE.

is expected that another month will sumee to hairs the house for the opening of the season.

ERIE.

Park Opera House (Wagner and Reis, managers:: Amusements have been completely at a standstill here for the past month or two, but were revived a little last Wednesday evening, when The Sorcerer was given by home talent. It was really a very fine production, and would have done credit to many a traveling opera co. In the grand chorus there were fifty well-trained voices and the costuming was excellent. The soloists did admirably. The house was filled.

Items: Hairy Kellar's familiar face and figure can be seen on Sta e Street most any afternoon now. He is home for rest and pleasure. He has the following to say about next srason: "My show the coming season will be better than ever before. I am having three curtains made, and, when finished, they will be the most beautiful things ever seen on any stage. The first curtain is copper, the second absunthism or wormwood, and the, third coral. They will be thirty-six feet in height by twenty four feet in width, and nothing like them has ever been seen in this country before. 'I he cost will be it come August s. This will be the first attraction of the coming season.

H. V. Clau's amusemen hall is finished and ready for

come August 2. This will be the his finished and ready for coming season.

H. V. Clau's amusement hall is finished and ready for business. If is a very cosy pleasure-place, well heated, lighted and ventilated, with a seating capacity of some ten or twelve hundred. It is situated in the heart of the city, and ought to do well.

RHODE ISLAND.

PR.)VIDE CE.
Sans Souci Garden (W. E. White, manager): For this week specialty agagement of Dan Mason, supported b. Leonore Bradley and Harry Corson Clarke, who with a select company, will produce The Tao Widowers. The attractions which Ma ager White is giving

TENNESSEE.

RNOXVILLE.

People's Theatre (W. H. Burroughs, proprietor): This theatre closed Thursday on account of bad business. When it will open again is not definitely known.

B just Theatre (G. W. Mitchell, manager): Very good business first part of the wees, but not so good the last threm what on account of Dime Circus.

Shields' Dime Circus to, so and six to packed tent every night. Very good show for the money.

She is a similar circles to, 30 and 31 to packed test every night. Very good show for the money.

MEMPHIS.

The stay-at-home ocopie are grateful to the managers of Jackson Mound Park for the amusements promised for the duil Summer Schus der's Comic Operace operated to a packed house—1 soo people—on the 15th, in Gir fil. G rift, giving five performances and one matine. The next bill is I ne Commes of N rm andy. The to is good, and the public favor increasing. Pattle Store, prima donna, and her sister, Freda, are already great favorites. Paul Bona is a good comedian, and with his wife pleased the audience throughout the piece. John Bell, a yoang man of St. Louis, makes a file Mourourk; he is tail, and has a fine, well-trail edvoice. The chorus is fair. Louis Davis, the manager, is quite busy looking after the comfort of his people, ked G oopel takes in the money, and Frank Chaifant, of the Memphis Theatre, is stage manager.

Items: J. W. Spears left on the 15th to join McNish, Raman and Arno's Minstreis. They open at Terre

Haute on the syd.—A letter from our manager, Frank Gray, informs me that he has booked a fine list of attractions, but as he has not completed it yet, it cannot be published for awhile. Mr. Gray works very hard to furnish first class people, and is never satisfied until he gets them on his list.—Our City Cosnell signed the hill asking for a cable line to Jackson Monnd. The work will take a year; but then the transportation to the Park will take a year; but then the transportation to the Park will be quick and much more satisfactory than the present street cars.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Jeffreys Lewis in a four nights' engagement proved reasonably successful. She presented Forget-Me-Most on La Belle Russe to, Clottide re, East Lyane us. Her best things by far are the two first mentoosed. The lady was feasted and tonsted here by her Weish friends. A very pleasant party escorted aer to Garfield Beach, where a dip in our inland sea was very much enjoyed, Miss Lewis held a reception at her hotel us, which so affected her that it was with difficulty she could be gut to go on with the play at night. The curtain was not rung up till joto, when the manager appeared and stated that the lady was very ill, and had been able only by great determination to play during the entire engagement this Lewis should stice to the Forget-Me-Mot roles, in which he is equal to anything seen here. Dockstader's Minstreis played a return engagement up-the bod on the played a return engagement up-the lady was very line and played a return engagement up-the Mot roles, in which he is equal to anything seen here. Dockstader's Minstreis played a return engagement up-the Mot roles, in which he is equal to anything seen here. Dockstader's Minstreis played a return engagement up-the Mot roles, in which he is equal to anything seen here. Dockstader's Minstreis played a return engagement up-the Mot roles, in which he is equal to anything seen here. Dockstader's Minstreis played a return engagement up-the Mot roles, in which seen in the motion of the

VIRGINIA.

VIRGINIA.

ROANOKE.

Opera House (Teanyson and Simpson, managers):
Under the Gaslight was presented 18 by the Roanoke
Amateur Association, assisted by Bonnie Meyer and
J. H. Thorne, to good business. They present a triple
bill to-night (soth). The amateurs deserve credit.
Adelaide Randall's Bijou Opera co. 24 sg.
Items: Shield's Circus opened 9, week, to good business. The good features of this show are overshadowed
by the dog and donkey business and a queer-singing
clows.—The following professionals are Summering
here: Bonnie Meyer, Nets Maple, Miss J. H. Thorne,
Homer Granville, C. J. Warner, N. R. Creagan and
Harry Wells.

WISCONSIN.

WISCONSIN.

MILWAUKEE.

The principle feature at the Park the last week has been the appearance of Emma Berger as Marguerite in Faust. Miss Berger has spent the past three years abroad perfecting her studies, and returns in August to fulful her engagement for the coming season at Air la Chapelle. Her appearance attracted the largest audience of the season.

Items: Engene Wetherill, manager of the Emma Abbott co. spent several days in the city.—Callender's Colored Minstrels are billed to appear at the Grand straz—H. B. Emery, manager Katie Putaam co., and George O. Morris, of The World co., were here this week, looking after their print ag for next season.—Stein, the photographer, has made some elegant photog of the different members of the Hess co., which are very attractive in the windows.—Will. Broderick was the recipient of a handsome floral design from his friends on Tuesday evening, it being his first appearance since the "hatchet was buried."—Mr. Hess announces a season of light opera for the remainder of the Summer.

MADISON.

Summer.

MADISON.

Turner Opera House will be closed for two weeks.
The stage is undergoing repairs, and a local artist is
painting several new scenes. Deahon-Starr Opera co,
week of August 27 is the first booking amounced.
Baraum, August 1.

WYOMING.

LARAMIE.

Macennerchor Hall (William Marquand, manager):
J. C. Stewart's Two Johns co. played here the 11th to
a big house.

Brady and Webster's She co. gave a poor show here
the 16th to good business.

CANADA.

HALIPAX.

Academy of Music (H. B. Clarke, manager): The Huebeer-Holmes co closed with Esmeraida matines si, and took the boat to Boston after the performance. There business was only fair, though a more thorough and finished lot of performers a rarely seen in the city. Franz Williams, scting manager for the co., made many friends during his wist bere, and proved himself a capable manager and thorough gentleman.

MONTREAL.
Business still dull. Work at the Royal progress
rell. Operations on the Academy also begun.

Professional Doings.

-Mr. and Mrs. Oliver W. Wren are at Copahe Lake New York.

-Marie Carlyle is spending the Summer with her husband at Dayton, Onio.

—Still Alarm will be produced at the Princess' Thea-tre, London, text Monday night.

—Anna Boyle is to star under the management of Eugene Moore and Barton Williams.

-Charles G. Allen, of the Novelty Theatre, Brooklyn, and his w fc are at Like Mahopse.

-The new play written by Charles Bernard for Nell Burgess will be called Ten to One; or, The County Fair.

—Adelaids Detchon has sailed from England to Australia, where she expects to remain until February

- Charles Forbes has been covaged as advance representative of Dore Dav.dson's Jekyll and Hyde company.

- W.C. Cubitt, formerly of the executive staff of Richard Mansfield's company, sailed for Europe on Saturday by the Umbria.

—At the fitieth performance of Little Lord Fauntieroy in London recently, apples and bananas were presented to the children present.

—James A. Herne is at his home in Dorchester, Mass, arranging the preliminaries of next season with his new play, Drifting Apart.

-Kate Foley has been engaged for the soubretan part and Walter Perkins for the comedy role in Herne's Drifting Apart for next season.

— James Cody, of Milwaukee, and Georgie Gardner, of Syracuse, both of J. K. Emmet's company, were married in Syracuse on the 16th inst.

— Annie Morton and little Mabel Welsh, who will be seen in the Shadows of a Great City next season, are Simmering at the Brunswick House, Ocean Grove,

... Dairy Chaplain, the soubrette, who has been spend-ing the early Summer at her home in Pittsburg, will return to New York next week to arrange for next sea-

—An open-air performance of A Midsummer Night's Dream was given at Twickenham, England, last Wed-a sday night, with May Fortescue and Dorothy Dens in th: leading ro'cs.

h say night, with may rotteste and Dorots Pesses

— Harry Pearson, formerly of the bilver King and
Shadors of a Great City company, was given a benefit
on Friday last by the Winthrops and Athletics, two amateur base-ball teams, at the Polo Grounds.

— Charles Mortimer has secured the rights to In
Command, a new military drama by Mrs. A. C. Willis,
rie will produce it in conjunction with Broken Hearts
next a ason, under the management of Stephen Leach,

— Neil Burgess has accepted the new play, just fasished for him by Charles Barnard, valutled Tes to Usaq
or, The County Fair, in which mech nical effects agu
to the stage will be introduced. Mr. Burgess considers
the play the best he has yet had.

— Versions of Dr. Jeivil and Mr. Hyda are to ha

the play the best he has yet had.

—Versions of Dr. Jeiyil and Mr. Hyde are to be pretty thick in and about London in about four weeks. The first will be an English version to be performed at Croydon on Thursday part, and following it will come Robert Mansfield's and Daniel Bandmann's.

Mother Mannials's and Daniel Sandmann's.

—Mattie Earle has nearly completed arrangements for the purchase of a new farce-comedy, is which she proposes to atar late neat season. She will produce it either in this city or Philadelphia before taking it on the road. In the meantime she is not averse to accepting an engagement to act.

an engagement to act.

—In our Detroit correspondence soms weeks ago A.D. Beebe was credited with creating the part of Luke Fluffy in Caught in the Web. R. C. Chamberlain calls attention to the fact that he played the part himself. Mr. Chamberlain and his wife are Summering at Flint, Mich. Their family was recently increased by the arrival of a fine boy.

—Tony Pastor cables Harry Sanderson, his resident manager, that he has secured the services of the Singus I willied the services of the Singus I willied the services of the Singus I will arrive by a White Star steamer about Angust 6. They make their first appearance at Long Brasch et August 6.

—Lila Cayanaugh, who clare the services of the Singus Changest 6.

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at 145 Fifth avenue, corner of Twenty-first street.

HARRISON GREY FISKE, EDITOR AND SOLE PROPRIETOR.

SUBSCRIPTION.—One year, \$4; Six months, \$2.

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Mirrox is on sale every week

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red at he New York Post Office as mail matter of the Second Class.

NEW YORK - - JULY 28, 1888.

MIRROR LETTER-LIST. following letters will be delivered or for smal or written application. Letters ad days and uncalled for will be returned the Chemiers and nemetabers exclud

* The New York Mirror has the Largest Dramatic Circulation in America.

The Anxious Period.

Precariousness of employment is one of the irremediable disadvantages of the actor's life under our present system. Instability is the word that describes the histrionic pathway. From season to season the majority of professionals are utterly unable to say where they will be located. Change is the order of the day, the necessity of the hour; and the men

ously grouped each year as the bits of colored glass in a kaleidescope after a tresh turn of the barrel.

Just now the offices of managers, the Fund's dramatic bureau, the agencies, and all theatrical haunts in point of fact, are besieged by engagement-seekers. The perennial anxiety of the idle period sits heavily on the mobile professional countenance, and every manager who wants a company or to complete a company is chased like the annis-seed bag by the red-coated and desperate Long Island hunter.

Soon, however, the annual pother about places will subside, and the greater number of players will start out on the new season's peregrinations. But, as in the old-fashioned dance of nine-pins, while the most will waltz off salubriously under pleasant and agreeable arrangements, some will be left repining in the cold, it being a condition of the plethoric dramatic market that the supply is somewhat greater than the demand. There is always consolation for these last, however, in the hopeful thoughts stimulated by the word "jobbing."

The uncertainty attending the actors' future, the inability of the majority, from the nature of circumstances, to see ahead beyond a season at the utmost; the constant change from manager to manager; the ceaseless round of new associates and associations-these and other considerations make professional life a veritable whirligig, compared with which nearly every other human occupation is tameness and permanency itself.

The Mirror for the Summer.

Readers of THE MIRROR who are going out of town for the Summer can have the paper sent to them on the following terms, by forwarding address and the amount to this office:

> 50 cents for four weeks. \$1.00 for ten weeks. \$1.25 for thirteen weeks. Free of postage.

Inconsistent Criticism.

In a recent issue THE MIRROR printed a communication from a playwright, who quoted a "series of wildly inconsistent comments" from the daily press on the production of his play, Irene, at the Madison Square Theatre.

There is no more responsible post on the editorial staff of a newspaper than that of the critic, whether the subject of criticism be art, music, literature or the drama. He should be thoroughly equipped for the work, both in knowledge, special training and experience. This would seem to be self-evident, and yet there are influential papers in New York and elsewhere in this country that look upon criticism of any kind as a gratuitous sop to advertisers. Again there are dailies that will pay a large salary to an expert base-ball editor, while they consider a mere tyro in newspaper work quite equal to the task of criticising an art exhibition or a dramatic per-

The proprietor of the Herald long ago introduced a system of "shaking up" his staff every few months, so that in the course of rotation the office boy is almost banner. The reputation which Mr. Walas likely to be given a chance at the dramatic department as any other employee. Sometimes the gentleman who is assigned to a first night is a raw Irishman, whose recent arrival, together with the fact that he has never seen a theatrical performance, make his verdict particularly original and strictly impartial.

In other offices a competent dramatic editor is engaged, but only being able to attend the most important production on a Monday night, the other tickets are distributed to any persons who happen to be disengaged that evening. Thus it comes to pass that the manager, playwright and the entire company are at a loss to know what to make of the contradictory opinions of these so-called dramatic critics.

And what does the great reading public think of such chronic disagreements among dramatic doctors? The theatrical public judges for itself, and pays precious little attention to the critical estimate of the metropolitan press. An honest difference of opinion is to be expected in matters of taste and critical judgment, but what reliance can be placed in the amateurish fault-finding of some college youth delegated to report a play for his first assignment?

There is no department of journalism that requires gradual and constant education so much as dramatic criticism. The faculty of judging the merits and imperfections of a new play with accuracy and heavy sweep, the mighty current of the nice discernment cannot possibly be exer- dramatic function which pervades the cised by a mere apprentice. That is to say, no writer, however clever he may be thousands of adventurers and pleasureand women of the stage are found as vari- in general literary work, can jump at criti- seekers. Its aggregate power is beyond Nance and Jess in Hoodman Blind.

cal conclusions without technical knowledge of the subject, nor can he give a critical analysis of the piece without some special knowledge of modern stage productions.

Superficial scribes who sit in judgment on dramatic performances frequently resort to flippancy or animadversion to cover their ignorance. This is scarcely to be wondered at, for it is so much easier to ridicule and cavil than to write a genuine criticism.

THE MIRROR has from time to time pointed out the absurdities and misstatements of the daily press, and will continue in this course until every metropolitan newspaper employs a competent dramatic editor. The horse reporter may be able to "do" a base-ball match, but he cannot review a new performance to suit intelligent readers without special trainng and some slight erudition in matters pertaining to dramatic literature and histrionic art.

The Change at Wallack's.

The most gratifying and significant dramatic intelligence the present year has developed is the announcement that Mr. A. M. Palmer has purchased, and is to manage, Wallack's Tneatre.

It is most gratifying, because Mr. Palmer is our leading stock manager, and at the head of this important establishment he will be able to put into practice plans which are destined to be the fruition ofall his managerial skill and experience: and, also, because his friends and admirers, who represent the intelligent and thoughtful element among the playgoing public and the profession, will rejoice to see him occupying a field whose scope is in proportion to his ability to occupy it.

The announcement is significant in that it shows that a manager of tried and cautious judgment, as well as brains and exceptional taste, has sufficient confidence in the public's willingness to support a large stock theatre, conducted on a high artistic plane, to acquire the control of a house which has been a monetary quicksand and which was on the verge of being turned into a star and combination theatre. It is upon the stock company that we must rely for the best creative work-the loss of another theatre devoted to stock productions would have been in many regards little less than a theatrical calam-

Of Mr. Palmer's financial success in the management of Palmer's Theatre-as Wallack's is to be appositely rechristened -we have not a particle of doubt. True, it is popularly known as a "lonah" theatre. but when the matter is sifted down we always find that theatres are Jonahs, not through ill-luck or ill-fate, but because they have been mismanaged. Wallack's has been grossly mismanaged ever since it was built. Mr. Wallack moved into it in the period of his advanced professional senility. It was run on a narrow and foolish policy, which embraced spasmodic and unsatisfactory revivals of old comedies to preserve the traditions of the name. plentifully interspersed with cheap and second-hand English melodramas, utterly unsuited to the class of play-goers who were wont to rally under the Wallackian lack had maintained as a manager for a quarter of a century was senselessly frittered away. When he did finally retire from the control he entrusted the fortunes of the house to a hopelessly speculative man. who knew no more about providing his stage with good material than a Zulu knows how to cook a Delmonico dinner. The season was disastrous, and had not Mr. Palmer bought the property with the intention of re-dedicating it to the fulfillment of the original purposes for which it was designed, we should have heard the wiseacres citing it as another crushing proof that the stock theatre is no longer

Mr. Palmer will manage his new theatre with all the tact and taste for which he is noted. And in the programme which he is now preparing we can rest assured there will be many features which will contribute to the enjoyment of our best class of play-goers and to the honor and dignity of our stage. The undertaking has, as it deserves, THE MIRROR'S heartiest wishes tor prosperity.

The True Crusaders.

Can a vast body like the Mississippl move through an immense stretch of country without carrying along with it a measureless tonnage and affecting seriously the atmosphere, the health and the habits of the vicinage? Such is the land, and in its entirety carries with it

estimation, its momentum irresistible Its coercive and propontic force awakens life and imparts movement to a world of its own, populated with an infinitude of characters and bordered by illuminating scenery which rivals the greatest efforts of art. These are projected with such vigor as to make themselves obvious and noticeable to every on-looker, and bears along with it a picked population from the best, the wisest and the wittiest of the

Its motor is the magnetism of genius imparted in dramas that impersonate human nature and the highest and deepest life of man. This power is restlessly struggling every day and every night to supply mankind with a vitality derivable from no other source. It is impossible to conjecture the results that spring from the inventive saliency of the stage. What cheerful spirits are engendered, what enterprises of pith and moment take fire, from the electric suggestiveness of the living drama!

From this vast colosseum are sent into the world the athletic performers of great things. From the boards emerge into the affairs of men, in the market place, at the fireside, in the academy, whatever is most stirring, robust and productive.

Therefore there falls upon the people the duty of inspiring the dramatist and the actor with its most vital influence, to encourage every effort to carry its banner higher, and to make the theatre and its auxiliaries feel that they are the true crusaders, constantly summoning its followers on to noble achievements and to furnish an example of chivalry and devotion to the great and the beautiful.

Should not the dramatist and the actor carry their heads up when they find themselves on this line of march?

A Source of Danger.

The practice of selling the reading columns of newspapers, which was formerly confined to obscure and uninfluential journals, has spread most alarmingly among the daily as well as the weekly papers. It is notorious that arrangements are now frequently and openly made in the counting rooms of several of the morning publications of this city for the insertion of lengthy puffs, presented under the guise of news or descriptive matter. The World, the Morning Journal and, we believe, the Times are among the number. An exposure of the methods of the first-named paper recently appeared in the Herald, which, setting aside the strong motive of rivalry back of its revelations, should be credited with a good and healthy piece of work in the interests of newspaper readers and honest journalism generally.

It is hardly necessary to explain why it is culpable for an avaricious newspaper to accept pay for endeavoring to cheat its readers. There is certainly no question as to the demoralizing effects consequent upon that species of fraud and deceit. If proprietors sell the reading columns they might expect to see their example followed by editors, critics and reporters, and every opinion, every utterance of the paper, would speedily grow to be held in popular contempt and suspicion. The time might come when authors would have to pay book reviewers, actors bribe the critics, and politicians gild the palms of the editors. It might, but it will not, simply because dishonest journalism brings its own punishment, and before the greedy press could sink to that depth of moral turpitude its influence would be lost its power to do good or evil destroyed.

At the same time the disreputable schemes of the proprietors and publishers of the World and Morning Journal stamp are deplorable. They do much to undermine the character of respectable journalism, and they furnish an example which others, too weak or too venal to stand steadfast, may follow. THE MIRROR has always maintained an attitude of uncompromising exactitude in regard to this matter. Advertisements appear in its pages only where they belong-in the advertising columns. Not for the weight of the type in gold-not for any sum, however large-has any person ever procured and paid for a line in this paper that was not published as an advertisement.

It would be well if the same thing could be said of all papers. We hear a good deal about divorces nowadays. Are we likely to hear soon of the divorce of the counting-room and the editorial department?

Personal.

ABBEY.-Henry E. Abbey is expected back trom Europe on Sept. 1. PAULTON.—Harry Paulton is writing a new

topical song for The Queen's Mate. Mountford.-Eva Mountford, who played leading role in The Martyr at Madison Square, has been engaged for the dual role of

Donn -Dorothy Dorr, of A Possible Case mpany, is inhaling the salty ozone at Beach

MARTINOT.—Sadie Martinot at last accounts was running up and down the Swiss mountains for her health.

FALKLAND .- Arthur Falkland and wife (Maida Craigen) sailed from Liverpool for this side on Thursday last.

JACOBS.—H. R. Jacobs is spending the Sum-

mer with his family at his cottage, Corinne Villa, at Sayville, L. I. LESLIE -Elsie Leslie has gone to Boston to

originate the part of Lord Fauntieroy prior to its production in this city. STEELING .- Earle Sterling has gone to Long

Branch to spend a few weeks at Maggie Mitchell's suburtan paradise. DAVIS .- Jessie Bartlett-Davis has signed for next season with the Bostonians, and will

not go to Europe, as has been stated. ARCHER -Mr. and Mrs. Herbert Arches arrived from Europe last Wednesday, after having remained only one week on the other

ROBERTSON.-Dr. T. S. Robertson has returned to town from Manchester by the-Sea. Next week he will go to Saratoga for a brief

visit to some friends. DILLON.-Upon her appearance in The Wife in San Francisco, Louise Dillon was not permitted to speak for several minutes so

enthusiastic was ber reception. FIELD. - Emma Field has signed with Harry Kennedy for leading juvenile business in ights and Shadows. Miss Field is a pretty voman and a cultivated actress.

FORSYTHE .- Kate Forsythe, who has been eriously ill at her home with inflammation of the lungs, contracted while she was yachting some time ago, is now on the road to recovery,

YEAMANS .- Anple Yeamans and her daughter Emily are at Richfield Springs, imbibing the medicinal virtues of the waters, and recuperating from the effects of their labors last

JOHNSTONE. -Sibyl Johnstone, who has been sojourning at Pleasure Bay, finds that resort somewhat monotonous, and so she will try the virtue of a change by removing to Atlantic City meet Monday

MORELAND.—Beatrice Moreland, a young actress who has advanced rapidly since she adopted the stage a few years ago, has been engaged for the leading part of Rachel in Held by the Enemy for the coming season.

SPENCER.-Lillian Spencer will not act next eason on account of ill-health, but will give dramatic recitals and impersonations in costume, for which purpose she has been engaged by the American Lyceum Bureau of this city.

SOTHERN.-E. H. Sothern has come to town from the Jersey Highlands to rehearse Lord Chumley at the Lyceum. In his walks bout town he carries a ponderous, dog-eared Ms. under his arm, which is interpreted as a sign of hard study and "fat."

Bowers .- Mrs. D. P. Bowers is thinking of buying a Summer residence on the banks of Lake Tahoe, in the Sierra Nevada Mountains. The actress has lately been dealing largely, it is stated, in bonanza mining shares.

HENDERSON.-Ettie Henderson has three new plays on hand. Bound Forever is a drama with a realistic ship scene: In Tennessee is intended for a soubrette star, and Our Heroes is a military piece, the background of which is furnished by the war of the rebellion.

Howard. - Bronson Howard has been struck with a military fever, and his next comedy will be founded on incidents of the Rebellion. It will be produced at the Boston Museum in November, and follow at the Broadway, this city.

BELLINI .- Notwithsto Laura Bellini has not yet signed for next season. She has received several offers from leading operatic managers. J. C. Duff wants her to head a company which will go to California early in the season.

Evans .- Tellula Evans has retired from the opera company under engagement at the Philadelphia Casino on account of the reduction of the prices of admission there. She will spend a few weeks at the seashore prior to opening in His Royal Highness next September.

REED -John Roland Reed and wife, the parents of the popular comedian, are the guests of their son at Bath Beach. Reed pere will be eighty years old next Monday, and he is the oldest man in the profession. He has been connected with the Walnut Street Theatre for fifty-six years, and knows his busi-

JANSEN. -On the first page of this issue we give a portrait of that ciever little comic opera soubrette. Marie Jansen. Her career has been conspicuous for good work and the conscientious fulfillment of the artist's duties to manager and public. Miss Jansen's star is in the ascendant now and it is hoped she will continue to receive and merit the favor of the devotees of comic opera.

Sollee -Ida Soilee, a promising young actress of Jacksonville, Fla., is spending the Summer in this city, and will probably make arrangements for a metropolitan debut. According to the local papers in the cities where she has appeared, Miss Sollee is a second Mary Anderson. She is handsome, and is credited with the possession of wonderful emotional power. Miss Sollee is a member of an influential Southern family, and is entirely independent of the stage, which she follows as a matter of taste. She is known by the sobriquet, "The Florida Cracker."



Mend him who can! The ladies co

It takes a good while sometimes for a piece of theatrical news to reach our daily papers. Last Saturday the Herald and several of its contemporaries published long accounts of Fannie Aymar Mathews' charge of plagiarism against Messrs. Belasco and DeMille in connec tion with The Wife. Miss Mathews' story of her experience with the Lyceum management appeared in THE MIRROR of May 12 last, or eleven weeks before it was given by the Herald. The only new development in the case is the retention of Lawyer John D. Townsend by Miss Mathews to begin legal proceedings against the alleged appropriators of her play, Washington Life.

The relations between the managerial Brothers Kiralfy are somewhat strained. The latest phase of their disagreement and separation appears in a scrap of intelligence which Bolossy's representative, Edmund Gerson, sends me. "The jealousy of Imre Kiralfy is so great toward his successful brother Bolossy," writes Mr. Gerson, "that he has special spies placed at the stage door of Niblo's attempting to prevent the girls from going in to rehearse. Tuesday morning I was obliged to send for the police to have Imre Kitalfy's spies removed." If the fraternal warfare continues far enough along this line one of the brothers will probably make a spectacular dramatization of it.

Daniel Bandmann, who seems to be balked in his Hyde-like design to forestall Ric ard Mansfield in London, sometime ago relat da story which was supposed to supply a mo ive for his rivalry. Mr. Bandmann claimed that he was refused seats for Dr. Jekyll and Mr. Hyde one night at the Fifth Avenue Theatre by Mr. Mansneld, and stung by this overt rebuff he set about making and producing a version of his own which should sink the other into paltry insignificance. But Mr. Mansfield and his manager give a different account of the matter. Mr. Bandmann entered the lobby on the terminal Saturday night of the engagement in question, accompanied by three ladies, and approaching Mr. Price asked for four seats. The bill was A Parisian Romance. Mr. Price pointed to the crowd around the box-office and courteously stated that the business was so large he would be unable to grant the request. Mr. Bandmann then went to the stagedoor and sent in his card to Mr. Mansfield with a renewed demand. To this the same answer was returned. What Jekyll and Hyde had to do with the matter does not appearexcept in Mr. Bandmann's version of the little occurence.

A fair correspondent writes me that there is no more interesting spectacle at Narraganset Pier than that of Edwin Booth, seated on the Casino veranda, teaching his grand-babies to say "moo," "bow wow," etc., to the great de. light of the guests who see the great actor in this unstudied role. His daughter and sonin-law, Mr. Grossman, are a very devoted couple. Grossman is a Hungarian and speaks with a marked accent. Their oldest child-a girl two-and-a-half years old-has eyes like Mr. Booth. The little boy is blind.

By comparing my predictions last week respecting Mr. Palmer's probable plans in the event of his securing Wallack's with the announcements since made, it will be noticed that they tally perfectly.

To what an ebb has the Sunday newspaper fallen! The World, whose fate hangs entirely on the procuration of constantly succeeding sensations, and whose wane of startling stuff will preface the death of its popularity, could find nothing better to do last Sunday than retail the sentiments of several well-known comic opera and burlesque divinities respecting tights. The authorities quoted on this subject were no doubt reliable, but why, in the name of decent and dignified journalism, should a metropolitan newspaper give space to such rot? It is probable that the young women who brought both their legs and their intellects to bear in the World's symposium were willing contributors-at all events the contributions were signed with autographic fac-similes But what is to be said of the illustrated article in the same number on society's female bathers at the seashore? And what words will fitly characterize the ribald pictorial exploitation we find there of a number of young girls in private life, dressed in the scantiest skirts of the artist's imagination, and with such painstaking elaboration of the lower limbs as is usually

found in the cartoons of the pink "flash" papers? The comic opera and burlesque dames evidently have no scruples on this point, but the shameful introduction into print of women not in public life by the medium of Frenchy process-cuts is an outrage. Ten years ago such an intrusion upon the personal rights of women would have been impossible in the pages of a metropolitan daily laying claim to any vestige of respectability. Such a journal as the World is an enemy to the decencies of life. Let us hope the reaction is not far off and that the time is near when daily journalism will be purged of the disreputable methods that at present disgrace it.

Had Mr. Palmer not secured Wallack's be would have been in possession of a theatre on Broadway anyway within a couple of years. For several months past he has contemplated building a place of amusement up town, and kept an eve open on several desirable sites. The new purchase, of course, renders that plan unnecessary. The announcement that Wallack's will be re-christened Palmer's Theatre meets with very general approval. The name of Wallack is no longer a power to conjure with, while on- the other hand it is eminently fit that the name of Palmer in the annals of our stage should at this period of his honorable managerial career be linked with that of his new house.

The other day I related the adventures of a soulful young man and a romantic theatrical maiden who tried to have an idyllic picnic all by themselves, with consequences of the most melodramatic description. Early this week there was a mutual reconciliation, and to celebrate it appropriately they decided to spend the rest of the day amid the calm delights of a certain bucolic locality. So they wandered together through waving groves and cast pebbles into brawling crystal brooks. They drank in the fragrance of new-mown hay and strolled through undulating meadows knee-high in luscious verdure, be-starred with daisies and nodding ox-eyes. Thrushes carolled, bob whites called blithely from their thick-leaved covers, and the drowsy hum of insects dreamily filled the air.

The rural thing was a distinct succees until they happened to cross a field, in the centre of which, tethered to a stake by a long steel chain, there stood a lusty bull calf. The actress exclaimed, "Isn't she sweet!" and the young man pathetically thought that if he were a calf he would be able not only to wear laurels on his brows, but also to browse on his laurels. The actress stooped and gathered some purple clover blossoms. Still sweetly unconscious of the youthful bovine's sex and profession she handed them to her companion with the request that he should "give that to her." The young man took the dainty offering from the maiden's hand, experiencing an Amelie Rives thrill as their palms met, and advanced boldly into the circle patrolled by His Caliship. There was something in the animal's eye, however, that made him pause when at close quarters. He glanced furtively at the maiden who was watching him with interest, and then with a conciliatory 'So, bossy; so, bossy," approached nearer. Then followed a remarkable lightning change. Bossy" charged like all the famous threehundred at Balaklava rolled into one. The young man was conscious of a wild rush and a peculiar sensation, something akin to that produced by a dynamite bomb in the region of his digestive organs The only thing he could catch on to at that moment was the active calf, which began to roll over with him in a most unaccountable and unbovine manner. Then he extricated bimself and determined on flight, leg twisted in the tethering chain and that diabolical calf pulling it tighter and tighter every instant. The prisoner bellowed lustily for help, which came presently in the person of a wall eyed farmer, while the actress sunk to the ground overcome with mirth.

The young man was in such a weak state of mind that instead of threatening the hayseed with a lawsuit for the injury to his new suit of clothes, he paid that thrifty yokel a round sum for alleged damages to the calf. Then he indignantly asked the actress why she had laughed, and for answer she went into hysterics again. Then the young man asserted in a loud voice that he would have been all right if she hadn't frightened or infuriated the calf with her yellow hair. Whereupon her laughter turned to tears, and they separated in the next ten-acre lot to return to town separately, each vowing never to speak to the other again this side of the celestial regions.

An Incident on the Square.

Union Square had a sensation vesterday. The Thescomically reminded of former triumphs in the mimic world by a vociferous imitator of the volatile actor, although, to be sure, he was somewhat greeu, and his voice could hardly be termed musical. The aspirant for public attention was a large, handsome parrot, famous on the Square for his histionic ability—doubtless attained during his residence with Henry Pazian, whose catablishment is a well-known rendevous for artists in search of "stage-props." The noble bird has evidently profited by his acquaintance with doublet and hose, for, unable like his dramatic customers to resist an inclination to soar, he yesterday embraced an opportunity to escape from the open window of Room 380, Union Square Hotel, als present occupied by Dazian, the theatrical goods furnisher.

It was a scene of wild delight for every newsboy, bootblack and idler within the Square radius.

The knowing bird, doubtless impressed with the necessity of telegraphic despatch, perched complacently on the top wire fronting the hotel, sharpening his beak though, to be sure, he was somewhat green, and his

gaily upon it, occasionally delighted his audience with the unsolved problem of Shahasperian store, "To be or not to be," varied by frequent requests to the assembled crowd to "Come if the roof," diversified by soamodic demands for a cracker, possibly not prompted by the cravings of hunger, but merely as a guarantee of good faith, and to show that his elevated position had not affected his friendly disposition.

Many and frequent were the suggestions advanced by the interested spectators as to the possibility of regaining the trunt Poll, and finally one of the hotel porters more adventurous than the rest climbed the pole, watched with breathless interest by the crowd, and with wary hand grasped the coar bative bird firmly by its feet, a feat which was greeted with prolonged laughter and applause.

by its feet, a feat which was greeted with prolonged laughter and appliause.

Slowly descending, the parrot meanwhile pecking viciously at the hand which held him, and loudly requesting his rescuer to go to one of those places which Mar. Ingersoll declares does not exist, he delivered it to its owner some the worse for an aerial trip, and retired richer by a crisp two-dollar bill and the happy consciousness of being the hero of the hour among the rivals of the Rialto.

Miss Blythe's Plans.

J. F. Brien, manager of Helen Blythe, is very busy ith preparations for next season. To a MIRROR representative, who met him the other day, he said:

Blythe next season, among whom are Clara Louise Thompson, late leading lady with Margaret Mather; Alice Wakefield, Marie Baker, W. T. Moreland, Cor-nelius Dolan, Frank Reddick, R. A. Fisk, Adolph Klauber and little Elsie Kramer, while H. H. Nelson

Klauber and little Elsie Kramer, while H. H. Nelson, late of Haveriy's staff, will have charge of the business management. We open our season at Port Jervis, N. Y., on August 24, in the following repertoire: Catharine Howard, a great historical romantie play, which, strange to say, is full of comedy: Twixt Axe and Crown, which Mrs. Potter is to star in next season; Condemn Not, and Article 27. We shall have a season of forty weeks, all of which time is booked in week, two and three night stands. Miss Blythe's costumes will be made in this city by Leviele and Co. an. Madame Smith, and will be historically correct. Miss Blythe speaks very enthusiastically of her reception in the South, having made many warm friendships which will be renewed next season. We will play as far South as Jacksonville, Fla., and West as far as Dakota.

"I have secured a new play for Miss Blythe entitled Lorine, which is said to be a second Fedora, and we will try it in about three weeks, probably in Cincinnati, and I have also secured another new play which has not any to be named, and which is by a leading English author. It will be produced in New York in the Spring of next year. It has been settled that in July next Miss Blythe will make her appearance at one of the principal theatres in London with an American company. C. R. Gardiner's contract with Miss Blythe expired at the close of last sesson, and I am her sole manager. Neither time nor expense shall be sparred to make the tour an artistic as well as a finencial success. A. S. Seer has the contract for all printing, and everything in that line will be entirely new and original. Miss Blythe has improved greatly since leaving Daly's Theatre, and her progress has been rapid, rising step by step to her present position as one of the best paying attractions on the road. Time is being booked now for '8q- qo entirely in week stands. Miss Blythe's a very hard worker, and has never been known to disappoint an audience."

Fritz in Bedlam.

"Yes, I sail for Europe on August 1st," said J. K. Emmet to a Merror representative. "My trip will be entirely for pleasure, and my wife will accompany me, We shall be abroad for two months, and will travel all over the continent. I shall return in time to commence my season at the Theatre Comique, Harlem, on Novem ber 1s. I have secured a new play by an English author entitled In a Madhouse, which I shall likely change to Fritz in a Madhouse. The piece has been produced in England several times. I shall introduce several new specialties, and nave also written some very pretty songs for the play. It is serie-comic, full of human rature, and I look forward to its successful production in the Fall:

and I look forward to its successful production in the Fall:

"One of the principal features of my advertising for next season will be the distribution to all managers of theatres where I play of a full-size photograph of myself, taken from a life-size water-color portrait, for which I am now sitting at Sarony's. Mr. Sarony which I am now sitting at Sarony's un. F. Sarony will also do the photographing, and he assures me it will be most artistic. I am busy now in the city making preparations for my departure, and look forward to my trip with great pleasure."

Palmer's Theatre, nee Wallack's.

That papers were to be signed by which A. M. Palmer would come into possession of Wallack's The-atre was known positively for the first time on Monday of this week, although the fact had first been foreshadowed in THE MIRROR, which last week predicted that matters would be settled before the publication of this issue. The documents were signed on Tuesday In speaking of the matter to a representative of thi paper, Mr. Palmer said:

Negotiations between Mr. Wallack, Theodore Moss and myself have been going on for some time; in fact, ever since it became known that Messrs. Abbey, Schoeffel and Grau were not to continue as managers of the theatre. Now, it is hardly necessary to point out how valuable the house is by reason of its capacity and its

valuable the house is by reason of its capacity and its location. Not only is the fine frontage on Broadway and Thirtieth street included, but the purchase takes in the building in the rear of the theatre on Thirtieth street, which affords a stage entrance to the house.

"The possession of a commodious up-town theatre has long been my wish, and from time to time I have received various propositions from capitalists owning property in different locations, coupled with offers to build me a theatre after my own ideas. Serious consideration was being given to some of these propositions when the opportunity of securing Wallack's I find substantially everything which would be needed by me in a new theatre, while the location of the house could not be excelled. Both before and behind the curtain the theatre is admirably adapted to the class of work which I wish to present, and with which I have been identified in the past at the same time enabling me to easay much more serious and important productions, from a scenic point of view, than I could have attempted on either the Union Square or the Madison Square stages. The latter theatre is peculiarly acapted for comedy and domestic dramas, and this class of work will be continued there.

"At Wallack's I fleater, which will be called Palmer's Theatre, after I take possession on October 8, the policy pursued will be the same that I have been identified

acapted for comedy and comestic dramas, and this class of work will be continued there.

"At Wallack's Theatre, which will be called Palmer's Theatre, after I take possession on October 8, the policy pursued will be the same that I have been identified with for the last eighteen years of my metropolitan management, with this exception: The splendid facilities of the theatre will permit me to go even further, and to accomplish what will prove even better work than that which is past. I believe that with the control of two first-class theatres, so diverse in history, character and possibilities, as those of Wallack's and the Madison Square, a wide range of achievement is within reach so far as theatric facilities are concerned.

"The two houses will be run with little friction save that the succ so of one will of course temporarily detract its moiety of patronage from the other. To counteract this I will have the special advantage of employing the artists under engagement to me in either house as the necessity for properly casting productions may demand. Even at the Madison Square Theatre, with its limited seating capacity, I have been obliged to carry a double company, not more than one-half of whom were acting at any one time. I therefore possess in one present corps of arthats an important part of the organization which will be necessary for both houses; and since the same style of play will never be seen simulta eously, and since, therefore, the same artist will not be simultaneously needed, I will be enabled to utilize nearly all of my people continuously during the season.

"You can see from this that the acquisition of Wal-

"You can see from this that the acquisition of Wal "You can see from this that the acquisition of Wal-lack's Theatre will not make it necessary that the policy of the Madison Square Theatre should be changed in the slightest. That house will in the future, even more than in the past, be devoted to comedy and domestic drama, and such works as are within its stage facilities, which are admirable where extreme refinement and delicacy in dramatic effect is desirable, while works requiring bolder and broader treatment will go to the larger house.

"I have on hand several plays which I crusider of undoubted merit, but which I have been unable to utilize with the present facilities at the Madison Square Theatre. Further than this, my foreign agents in London and Parls will not now be so much restricted as they have been in their choice of plays, sloce it is evident that I am presumably in the field for everything first-class which the Auropean market affords, though it must not be understood from this that Wallsch's will be devoted to the work of foreign authors or foreign productions exclusively, nor to plays which have been tri-d elsewhere. The object will be to foreign authors of frat-class quality from whatever source obtainable.

"The change of name from Wallack's to Palmer's Theatre has been thought advisable, not only because of the way in which I have been closely identified with successful metropolitan management here for maavears, but also because I have become thoroughly well known throughout the entire country by reason of the presentation by me in every city of prominence of those plays which have received the seal of New York approval.

"With two first-class theatres at my disposal, with

plays which have received the sear or new tork sporoval.

"With two first-class theatres at my disposal, with the plays which I now have on hand and those for which I am negotiating, and with those which are to be specially written for me by both native and foreign authors, and with the fine dramatic organization which I already have, and which will be supplemented by other important engagements. I would appear to be well equipped to even surpass the work which has been done in the past."

The Jersey Mosquito Discounted

"My professional career has been rather an interesting one," said Charles E. Verner, who start out again in Shamus O'Brien, to a MIRROR representative. Although I was born in Dublin, I began my theatrical life in Australia as utility at Bailarat, the

theatrical life in Australia as utility at Bailarat, the great gold fields of Victoria. After six months there I joined the Luceum stock at Bendigo, New Sandhurst. This was a hard school for young actors—three, four and sometimes six plays a week, with a farce for the alteroice, or else a burlesque, but always a double bill. "When start came we played their repertoire and an afteroice in addition. Is burl-sque and comedy I become a favorite, and quickly advanced to first place. In fact, within three years from my entry on the stage I was playing a s'ar engagement in Sydney, where I nacked the house for six weeks. George Keogh, now Mrs. Langtry's manager, was a great believer in me, and did not forget the Australian actor when he became a brilliant London manager. Since that time I have yislted every country where English is spoken, and a good many where it isn't. My success, too, has been such that I have had two or three fortunes in my hands. If was about 1881 that I same to America.

"In my time I have met some very well-known poople. That remarkable man, Blondin, came over from Jawa to Australia with me on board the *Mistakirs**. the wrecking of which on this voyage has become historic. Mme. Arabella Goddard, the famous pianiste, and my company was also on board. After the wreck off Cleveland Bay. Northern Australia, we were all cooped up for some time in a little hotel, where we slept, ate and drank in the same room. Mme. Goddard slept on the floor under a billiard table, to keep out of the way of morquitoes. We took turns at sleeping on top of this table, but the morquitoes and flies finally drove us out of the room, which at night was full of everything that could crawl or fly or be attracted by the lights. A Queensland morquito, by the way, is a warrior bold who can hold his end up with a horner, a wasp, or even the gentler transtula, all of which are plentiful out there. The Jersey mosquito sings as he approaches you; he warrs you and lesseens his chances of longevity; but the Queensland morquito, by th

Professional Doings.

-Cyril Scott is spending the Summer at Nyack. -William Cummings has a speed with Edwin Arden.
-Alfred Thompson's next spectacle will be called

-David R. Young, a leading character actor, is in the cit; and disengaged.

—Charles Frohman will leave San Francisco on Monday next for this city.

—Frank Norcross signed on Monday to go with Jim the Penman next season.

-W. H. Forbes, of the Forbes Lithograph Company, of Boston, is in the city. -Heinrich Conried will sail for Europe about August

The Myers Opera House, Janesville, Wis., is for rent to a responsible manager. -Kellar, the magician, will give a benefit shortly for the Hammond Hospital in Erie, Pa.

-Clara Goldsby has been secured for the eccentric spinster part in Grandfather's Clock. -Thomas A. Wise, last season with Lost in New York, has been engaged for The Kitty.

-James E. Nugent is busy arranging bookings and engaging his company for The Fugitive. Esther Lyons will play Rachel McCreery in the Northern Held by the Enemy company.

—Mrs. M. A. Farren and Walter C. Kelly have been engaged by Clara M. rris for next season

-Leona Clark and Percy Taylor are among the latest engagements for Mestayer's We, Us & Co.

—O. H. Barr has been engaged for next season for the part of Manuel Defoe, in Passion's Slave. -James O'Connor Roach will open his season on August 27, under the management of J. M. Hill.

-Mamie and Bertie Conway have been engaged by Frank W. Sanger for the Bunch of Keys company. -H. Fitzhugh Owsley, the baritone. will spend the balance of the Summer in and about Hamilton, Ont. -B. W. Singer has been re-engaged for Jim the Penman, which opens the season at Bangor, Me., on August 27.

-H. H. Winslow, the author of Chip o' the Old Block, has just finished a new play for Charles T. El.is.

-Emma Vaders and Mr. and Mrs. George F. Nash are recent engagements for Joseph Jefferson's com--Eleanor Moretti has been engaged by Thomas B. McDonough for the leading part in Siberia for next

-The entrances to the various Pittsburg theatres are being used as lemonade stands during the Summer solstice.

-Blanche Miller will star the coming season, supported by Neil Florence, in her new play Satan's Shadow. -Held by the Enemy will open its season at harris'
Theatre. Baltimore, on August 27, under the new scale

—Charles Wiegand, advance agent of the Natural Gas company, who has been seriously ill, is reported to be convalescing.

-Arthur Dunn, late of Ezra Kendall's Pair of Kids ompany, has been engaged for Hanlon's Fantasma for

Henrietta Berlien, the emotional actress, will open her season on Sept. 10. She will play The Romance of an Actress.

—Hattle Russell, a sister of Lillian Russell, has been engaged by E. M. Gardiner to play the part of the Queen in Zoso.

-F. W. Steckhap, the California manager, is playing several companies in the English colonies with Ameri-can productions.

can productions.

— Fred. Hallen. Enid Hart, Joe Hart, Harry Hine and H. Grattan Donnelly are stopping at Bayside, L. I., for the Summer.

— John H. Brannick has instituted suit against Scott and Mills, managers of the Chip o' the Old Block company, for back salary.

— Frank Daniels will open his season in Little Puck on August 19 at Hooley's Theatre, Chicago, where he will appear for two weeks.

—A London paper says that La Tosca and similar "skin-recoing" plays should meet with "swift, sharp, indub table condemnation."

indub table condemnation."

— Frank Curtis has engaged Charles B. Welles for the leading oart in Harbor Lights, which will open its season at Migneapolis on S-pt. 3.

— J. Farrell has been re-engaged for the part of Thomas Henry Bean, the correspondent, in the Southern Held by the Enemy company.

— Levdia Thompson's new burlesque company comes to this country for a thirty weeks' tour in the Fall, sailing for America on October 22.

— Harry Kennedw, will begin rehearsels of Lights and

-Harry Kennedy will begin rehearsals of Lights and Shadows next week, previous to the inauguration of his season at the Windsor on August 11.

-W. W. Allen has signed to play the Jew in Shadows of a Great City next season. The ensuing will be his fourth year with that attraction

nis fourth year with that attraction

—Marie Mulock has been engaged by Charles T.
Parsloe as leading lady of A Grass Widow company for
next season. She will play the title role.

—Frederick W. Bert, manager of Hearts of Oak,
leaves for Boston next week to gather his company together preparatory to opening his season.

On the evening of its arrival in San Francisco the invitation of Fanny Davenport, the Lycens company attended a performance of La Tosca.

-W. B. Canill, who made quite a hit as Shadras O Fino, the informer, last season, has been re-engage to support Charles Erin Verner in Shamus O'Brien. -A. S. Seer has just issued some artistic lithographs and stand-work for Dr. Jekyil and Mr. Hyde, Ten Nights in a Barroom, Uncle Tom's Cabin, East Lyane,

tc.

-Lillie Larose, prima donna soprano, and F. J. Bink-nourst, baritone and light comedian, are stopping in -J. J. Owens has left the Claire Scott company after

having been with it as stage manager for three tive seasons, and has signed with Ullie Aker next season.

—Pauline Montegriffo is still auffering with her bes ankle. The accident has almost totally disabled land it will be several weeks yet before she will be to be about.

—A correspondent mays there are not enough ac-left in Philadelphia to fill a good-sized coaps. I dently the Quaker City is not a popular watering pl for the profession. The burning of the Opera House at Butte, Mon-tana, has not seriously incommoded John Maguire, the manager, who has leased Renshaw's Opera House, and will carry out all contracts.

Three Blind Mice is the title of the farre-co-which Billy Rice, Frank Howard and Burt Shep three negro minstrels, and Dick Gorman, will at to star in the coming season.

and popular with the profession.

—The veteran comedian, Charles H. Clark, goes George H. Adams' He, She, Him and Her compression John W. Iennings, whose ill-health combin to reinquish the engagement.

—E. M. Slocomb, an old showman, has been pointed general advertising agent of H. R. Jacobs' Vork theatres. Mr. Slocomb was formerly manage the Greenfield (Mass.) Opera House.

—Perkins' Grand Opera House, Springfield, pronounced by professionals one of the finest all amusement is the West, playing the best attralways, under the capable management of the pitter himself.

piece, is copyrighted.

—Charles P. Hall. for some years past manager of the Bush Street Theatre, San Francisco, has taken a lease of the Metropolitan Theatre and Clusie's Opera House, Sacramento. That city has been sadly in seed of capable managers.

will rival Mrs. Potter's.

— James Horse was obliged to refuse during the page week the part of Terry Dennison (James A. Herse's part) in Hearts of. Oak, having aiready signed with Emms Frank's Dot company, is which he is tr be jointly starred with Florence Bindley.

— The following are among the people engaged for A Tin Soldier company, which open its season on August as at Decatur Ill., under the management of Frank McKee: Isabelle Coe, Kate Davis, Mamie Cahill, Dolly Kline, Frank Goss and Jessie Jenkins.

—A. Z. Chipman has written a new play on Vida, which will be produced by Pulmoni's Star company next sesson, with Delia Shirley in the role. Bert H. Gruden will act a advance agent, Lion Thomas has been engaged as apecial manage

-Fred. G. Andrews, of the Andrews Dramatic cospany, is engaged reorganizing his company for ne season. He desires, to complete it, a young leading man with legitimate wardrobe, and a singing low coedian. Mr. Andrews can be addressed at Salina, Kansa

edian. Mr. Andrews can be addressed at Salina, Kaosaa.

—Hunt and Keene, of Minneapolis, Minn., are the latest play-pirates. Their list includes an adaptation of Mr. Barnes of Ne- York, Young Mrs. Winthrop, Jimsthe Penman, Esmeralda, Fedora, Private Sacretary.

The Two Orphans, Hazel Kirke and A Bunch of Keys.

—The Worcester Theatre will remain under Mrs. Charles Wilkinson's management next season. Mesera. Proctor and Mansheld have purchased a controlling interest in the stock company owning the house, but that will not affect in any manner the contracts made by Mrs. Wilkinson, Mrs. Wilkinson's abort experience as a manager the past season was gratifyingly prosperous.

—Ouite a colony of professionals in Sanitary Salina (1997).

Signor Liberati has reorganized his military be tor the Fall and Winter season, and has equipped the with new uniforms. He will begin under the manament of Signor de Vivo on August 13. Two weeks be spent at the Cincinnati Exposition, one week Louisville, three weeks in Kansas City, three weeks Dallas, and thence to the principal Southern and W. ern cities, returning to New York after the election.

—The Rentz-Santly troupe has been handled with gloves by the San Francisco critics, and the engage ment has been a deserved failure. One of the crit says the "affair" was "an offense against decorum, a says the "affair" was "an offense against decorum, and the abstention of the public was a fitting rebuke to managers (?) who still venture to trade in indecency on the stage under the veil of "musement." If dramatic writers throughout the United States were an outspoken as this one, there would be fewer debasing exhibitions.

as this one, there would be fewer debasing exhibitions.

Dan McCarthy and Kittle Coleman are spending the Summer boating and fishing at Cosev Island. They will open the season of McCarthy and McCall's True Irish Hearts company on Sept. 3, time being all booked. The following people comprise the company: Gue Reynolds, Dan McCarthv. Harry Bryant, William Kitts, Charles Paterson, William Cahill, James Finangan, Ed. Jovce, J. E. McCall, Charles Goodfellow, Kitts Coleman, Polly Holmes, Minnie McKitsella, and little Dannie McCarthy.

—Thatcher, Primrose and West's Minstreis will mroduce a novelty next season in the way of costames. The first part will be Shakesocarean, with the end men in jester's costumes. The vocalists will represent Othello, Bezedick, Macbeth, Malvolio, Orlando, King John, Timon of Athens and Duke of York. The misciens will be clad in heraldic armor of the fourteesth century. There will be two interlocutors—one in the ress of Falstaff and the other in that of Romso, Modoubt the costumes were adopted to conform to the archeology of the usual minstrel joke.

—Manager H. R. Jacobs is gradually spreading his

archæology of the usual ministrel joke.

—Manager H. R. Jacobs is gradually spreading his substantial tentacles over the country. His latest addition to his circuit of theatres is Low's Opera House, Provid-noe. R. I., which he has taken in partnership with B. F. Keith, who seems to have his digits in in-numerable theatrical ples. The Providence theatre is to undergo many salutary alterations, and will be known as Keith and Jacobs' Gaiety Opera House, and, as its customary with these gentlemen, they will maintain it at popular prices. The regular season will begin on September a

on September a

—An amateur performance of Othello is to be given at the Windsor Theatre on Friday evening, August 3. The cast will be as follows: Othello, J. Gordon Emmons; Iago. Stanislams Strange; Cassio, B. R. Threekmorton; Montano, John C. Uostello; Roderigo. Miles Haffenden; Brabantio, J. K. Laforest; Duke. Will N. Holmes; Emilis, Mrs. D. J. Childs, and Desdemons, Blanche Walsh, Caughter of ex-Warden Walsh, her first appearance in this character. The above cast are all amateurs, with the exception of Mr. Strange, of Rose Cogblan's company, who has charge of the production. The coatumes are to be furnished by Kaws.

—The Stowawa, by Tom Craven, opens at the Wal-

duction. The costumes are to be furnished by kaves.

— The Stowawa, by Tom Craven, opens at the Wahnut Street Theatre, Philadelohia, on Sept. 17. playing afterward a few weeks in the provinces, when New York will be afforded the opportunity of judging of its meris—opening at Niblo's Theatre on Occ. 18, for three weeks. Jacob Litt an Thomas H. Davis, the mangers, have contracted with Schaeffer and Mader boaint the scenery. A new effect will be a seen such the deck of a yacht, with a panorama in the background occan is presented. Another scene represented London street, running toward the audience, who haberdashers, etc., illuminated on either side, the estate of the land receding, until nothing but an expense of the land receding, until nothing but an expense of the land receding, until nothing but an expense of the land receding, until nothing but an expense of the land receding the street the formed. The law is been successfully produced in London, and the managers have great hopes of it in this country.

London News and Gossip.

LONDON, July 12.

Sara Bernhardt's appearance at the Lyceum on Monday was the swell theatrical "function" of the week. Everybody who is anybody—as the saying goes—felt bound to assist thereat, and Mayer and Sara must have have had a regular gilt-edged send-off. When Mr. Irving is here he takes little or no money for "best parts" on a first night at the Lyceum. Irving always does things en prince, and it his custom to invite Society—Society with a big S—and Society with a big S is very glad, indeed, to come.

There were fourteen rows of stalls at double prices at the Lyceum on Monday. Every seat was occupied. I don't know what sort of a personal free-list Mayer may have, but there certainly were none of the common or garden newspaper division present. The fourteen rows represented probably not far short of £350, and as the rest of the house was also filled to overflowing, you will allow that the management must have done well. The audience was a representative one, and seemed to me to include all sorts and conditions of men and women, always excepting poor people-so far as appearances go, I mean, of course. If some of your "road agents" could have dropped in promiscuous like and "gone over" the crowd the operation would have been most remunerative. It's a long time since I saw so many diamonds in one place at one time. Sir Frederick Leighton, president of our Royal Academy, invested the o. p. side of the auditorium with artistic merit, and posed and platitudinized as is his presidential wont. Henry Irving, and Ellen Terry and Ellen's daughters represented the English stage. Sir William Vernon Harcourt, who claims to be more or less descended from the Plantagenets, Tudors-Stuarts, Guelphs and other haughty stock-and who is familiarly but appropriately known as "Jumbo" to the irreverent—gave a political tone to the centre of the house. Rothschilds Sasoons, and other magnates of Semiti finance, corruscated in private boxes. Cattl kings, silver ditto and queens to match wealthy squatters and colonists of all denom nations were scattered as thick as thievesmean leaves-in what's his name. But if I go on discoursing much more concerning the aud ience I shall have no room to say anything else, which would be no end of a pity.

Of course you know all about La Tosca, so there is no need for me to bore you with plot If you want my opinion of the play, however, it is that the first two acts are a mere series dull dialogues, which would not be tolerate ment in the work of an Englis playwright of the same position as Sardou last three acts are blood and thunder from start to finish, and blood predominates. For all this I am bound to say that much of the se which has been bestowed upon Sardou by French and other critics is by no means ved. In constructing La Tosca he has eldently seen his duty—that is to say, his Sara Bernhardt-before him a dead sure thi nd has gone for it (or her) "thar and then." ed her as probably no one else could At her, and the result is, perhaps, the most horribly morbid, disgusting but faccinating play that has ever been put upon the Lyceum boards. That's how it struck me, anyhow. As natter of fact, the play consists of Sara and some puppets, and, providing always that Sara was the heroine, might just as well be played in dumb show as in dialogue. I have said that blood predominates. Of the four principals—Angelotti, Scarpia, Cavaradossi and La Tosca-the first poisons himself, the second is stabbed to the heart, the third is torsuicide. After this the play ends simply because all the principals being used up, the force of bloodshed can no further go.

But all this to the contrary notwithstanding, and ghastly as the play unquestionably is, I would not have missed Monday night's experience for a good deal. It was one of Sara's "good" nights, and those who know her will know what that means. From first to last she was simply superb. In the first two acts her es are confined to erotic "coolngs" with her lover, alternated by tiger cat-like fits of jealousy and various other wellapproved tricks and manners of irresponsible harlotry. But in the third act, when she realises the mischief her foolish jealousies has wrought, the change is marvellous. Henceforth she is a true, loving, passionate, devoted woman. The agony which she endures while her lover is being tortured, her piteous, frantic appeals to the obdurate Scarpia, her denunciations, prayers, entreaties, curseswell she just electrified the house, and the enthusiasm was tremendous. At the end of the third act she was recalled five times. Sara's triumph continued to the end. The murder of Scarpia was carried out by her in all ets horrible details. I am told you wouldn't stand it in New York-but then you hadn't got Sara, and I suppose that made some difference. Ot course we are to have La Tosca in English presently. S Grundy is, I believe, even now engaged upon the Englishing thereof, and it is said in certain acandal-loving circles that this circumstance satisfactorily accounts for the hysterical horror with which the original has been received in certain quarters Our Bernhardt (Beere) is the young person who has elected to spread herself upon

the part. I shall be curious to see what she makes of it.

If I have said nothing about the other members of the cast it is because-with the exception of Berton (of the Porte St. Martin), who is excellent as Scarpia-they really don't matter much anyhow. I am told that the ad vance booking for La Tosca is immense. I fear that it will be even bigger for Francillon, which follows it. It has been persistently borne in upon what society is pleased to term its mind that Francillon is scarcely the sort of play to which Mr. Gilbert's young lady of hf. teen would care to take her mother. Young ladies nowadays are so particular. All the same we are a moral nation, we are, and we have got to be wrote up as such, and don't you forget it.

Saturday was Irving and company's last night at the Lyceum until Christmas. This last nighting" is always a serious matter with good Irvingites, but as the present occasion was also set apart for the fair Ellen's benefit, the function was, of course, still more functionary-if the American language will kindly allow me the use of such a word in such a connection. That the house was crowded goes without saying. It was also enthusiastic, olthough the programme consisted merely Mr. Calmour's imitation blank-verse 'fancy," The Amber Heart, and that old and crusted pantomime-melodrama or melodramatic pantomime, Robert Macaire-two of the feeblest plats ever served up by the Lyceum chef. Miss Terry's impersonation of the amber-hearted Ellaline (the only endurable part in the play) was followed with much interest, and Irving was warmly welcomed as the scarecrow Macaire. At the finish came the inevitable speech, in which, with many toucher of sly humor, Irving announced (as I told you months ago would be the case) that he will at Christmas revive Macbeth. (Thirteen years ago Henry tried it on with indifferent success. It is rumored that he has "another reading" now-not before it was wanted, say I.) Irving went on to say that Miss Terry will rest till Christmas, and will then return "from crows to the toe top full of the direct cruelty." in order to play Lady Macbeth. This is the first time in my recollection that Ellen has attempted the villainous. Her place on tour in Fanst will be filled by Sister Marion-not very strong substitute bye-the-bye. Irving among other things said a good word for the coming Mansfield and his version (the only authorized, etc) of Stevenson's Dr. Jekyll and Mr. Hyde. Also, he spoke highly of "the incomparable creations of Madame Sara Bernhardt which are in store for Lyceum patrons. But of these I have already spoken, so I will get clear away from this theatre while the chance remains.

Toole had also a farewelling on Saturday, at his tiny house in King William street, Strand. Toole is a worthy little fellow, and is with us a popular droll, albeit you liked him not in the States - doubtless because of his inherent Cockneyism. Though his popularity in London is beyond doubt, it is a singular fact that Toole rarely makes money at his own house. He is, however, always sure of big receipts in the provinces, and these help him through whenever the Londoners' shekels don't flow in so freely as could be desired. At the close of Salurday's proceedings Toole made his customary comical speech, touching, as is his wont, on all sorts of subjects, from the classical to the commonplace; after which he started off on tour, and since then been playing The Don and other selections from his repertoire at various places in the Channel Islands. On Monday Toole's Theatre was taken over for company (including E. D. Ward, just back from Wallack's). Brough and company opened on Monday with The Paper Chase, a clever little farcical comedy by one Charles Thomas (of the Admiralty), which was originally produced at a matinee some little while ago and duly noticed.

Talking of matinees reminds me of one which I attended at the Strand on Tuesday. and which I am not likely soon to forget. The play was entitled A Lesson to Landlords; or, A Rustic Absurdity, in five acts. The author's name was not given, which, all things considered, was perhaps as well. It was decidedly the maddest if not the merriest matinee that I can easily remember. The plot, what there was of it, turned upon the course of true love failing to rue smooth mainly because the hero declined to subscribe to the doctrine that the world is flat and not round. The author's intention seemed to be to point the moral of the tyranny and chuckleheadness of English landlords'and the dense stupidity of English peasants. The dialogue was compounded of old school-books and blatherskite mixed. Some of the lines were, to put it mildly, cerulean. The rest were either revolutionary or tedious. The whole was bosh. A certain methodalbeit a bad one-in all his madness seemed to show that an adapter had been at work somewhere or other, but on Tuesday none of us could put a name to it. I have since heard that the basis of A Lesson to Landlords is an old Danish play called Erasmus Montanus. If there ever was anything in this work the adapter has utterly failed to bring it out, and the rest is silence.

In order, probably, to give a filip to his

latest production, Run Wild, Willie Edouin put on a curtain raiser, called Cycling, at the Strand last night. It is an amusing trifle, for which Albert Chevalier is responsible. A young lady tricyclist comes to grief over a stone, buckles up her front wheel, and is turned over flat on her back. Enter to her a young man tricyclist, who restores her to conclousness, and while pretending to mend her machine, makes strong love to her. Finally she consents to accept the vacant seat on hi tandem tricycle, in order that he may drive her to her home. As they are about to start enter her husband, to the disgust of young man tricyclist, who never dreamt that the lady was married. Husband thanks him and takes wife home on young man's tricycle. Young man thinks he will have a smoke. Curtain. Alice Atherton was very nice as the young lady tricyclist, but she was not well provided with opportunities. The chief merit of Cycling is its brevity. It only plays twenty-five minutes. Run Wild has been overhauled and furbished up. It goes better now than it did the first night, and business is looking up.

New York dudes interested in London fashions may be interested to know that Lon don dudes have decided to quit wearing mous taches and drinking whiskey. Moustaches are going out and gin is coming in. Dudes at a distance please accept this intimation.

Jerome K. Jerome informs me that his play, Woodbarrow Farm, goes up at the Gerrick when that theatre opens in the Autumn and also at the Madison Square Theatre this Fall.

Next Tuesday, at a Vaudeville matinee there is to be tried a new play called Conscience. I don't know whether this has any connection with a play known on your side as Coward Conscience, but time and dramatic representation will show.-Versions of Mr. Barnes of New York continue to be shed upon unsuspecting English play-goers. The last to and broke out at Sadlers Wells in Merrie Islington on Saturday night. It has been scissored and gummed together by one W. Calvert, and is perhaps as good as the previous versions, if not better. It wouldn't have to be over-good to deserve this commendation, but that by the way .- Wilson Barrett and Co.'s Ben-My-Chree will be withdrawn from the Princess' on Saturday. "Hustler" Kelly anounces a revival of The Shadows of a Great City on Monday, pending the production of The Still Alarm .- Henry Pettitt, having taken G R. Sims back into collaboration, Paul Meritt has now consented to give Sims a trial on work for the American market .- On Mon day next, at Paddington, several pretty and other actresses are going to play a cricket match against certain actors and newspaper men. The ladies are to wear bats. The men will sport broomsticks. Look out for heavy GAWAIN.

Gleanings of the Week.

To what lengths the souvenir fever carries some people! The latest freak in this respect em anates from the management of The Kitty company, who propose to buy up all the infantile cats they can find, and present one to each lady who attends. Imagine three or four hundred women emerging from the theatre and traipsing the streets with kittens under their arms, or in satchels, baskets, etc., each kitten having a specially amewsing argument of its own, and one cannot fail to see the importance of the advertisement. It ought to squelch any political mass meeting or torchilight procession.

According to THE MIRROR's route column, which is admitted by the entire profession to be the only correct, elaborate and complete list published, between eighty and ninety companies are still on the road. This includes circuses, minstrels, variety companies, wild west shows, equine exhibitions, etc. There were only thirty-three strictly dramatic companies playing last week, and in all probability they will oe materially diminished this week. In about two weeks, however, many will commence the new season.

Marc Klaw, of the firm of Klaw and Erlanger, is hugely gratified by the success that has rewarded the first Summer's work of Taylor's Exchange under the new management. "I confess that I am astonished," said he the other day to one of our Gleaners, "to find such a wide field for operations as this business affords. It is a bigger thing than I had any idea of. The reason why managers' agencies hitherto enjoyed more disrepute than favor was simply that they were unfairly conducted. There can be no prosperity in it unless an absolutely honest and impartial policy is strictly adhered to. That's the sort of policy we adopted when we took hold of the Exchange.

"A manager's agent cannot serve two mas ters. The interests of the local manager and the traveling manager are divergent. No representative can fairly attend to the business of both ends. We don't try to do it. We don't care to book entire routes and, except occasionally, decline to do it. We fill time for over 250 theatre manager customers, and have no entanglements that prevent our doing them full justice. All managers of companies are free to come to our offices and look over the open time without any charge whatever. I am glad to say we have the confidence of those we represent, and we are careful of their inter-

"How it is possible in the agency business to make such gross blunders as are frequently heard of-booking two companies for he same night in one theatre, etc. -is beyond my comprehension. The system of keeping track of every move is as simple and easy as rolling off a log. A first class exchange here is a necessity to out of town managers, and ours, I feel certain, is expanding to most important proportions." To judge from the crowds of managers daily congregating at Klaw and Erlanger's, and of the hum of business always heard there, the establishment is booming. Everybody dealing with the concern speaks in the highest terms of its methods, and THE MIRROR is therefore glad to take cognizance of the fact.

The dramatic version of Amelie Rives "The Quick or the Dead," which C. W. Durant has secured, was written by a gentleman in no way connected with the stage. It is in four acts, and the novel is followed clusely. Mr. Durant is enthusiastic over his purchase, which he believes will be a veritable sensation. He neither admits nor denies that Estelle Clayton will play the part of Barbara, but the probabilities seem to be that she will. Mr. Durant has already secured the Fifth Avenue Theatre for the production, which will take place on Sept. 15. Several weeks time is held in case the play makes a hit. James Schonberg has been engaged to direct the stage and sketch the scenery, which will be thoroughly characteristic of the Southern locality in which the story is laid.

Edward Michael, business manager for J. W Pigott, arrived in the city from England on Tuesday last by the Fulds. In speaking to a MIRROR representative about his star and the play of Fitznoodle, Mr. Michael said:

"We have decided to give the piece a London production first, and for that reason our three weeks at the Fourteenth Street Theatre, beginning on August 20, are for sale. In fact, I am negotiating now with a manager who wants them. The play will first be seen at a matinee in London, and then will be put on for two weeks in October, after which we shall return home."

Some of the out-of-town managers at present in the city are real cute, and there are very few who can be fooled when it comes to engaging attractions. One of them, whose house is seldom occupied for more than three nights at a time by any show, was talking in an agency up-town about We, Us & Co.

"Does Sally Price go with you?" he asked the agent.

Though the lady was only one of the chorus the season before, the man saw that affirmative answer was expected.

"Oh; yes, of course," was his reply.

"Well, all right, then, I'll sign. But I want it to go down in the contract that she's with you. There's too much of this promising great artists with your companies and then not bringing them. I'm getting tired of it."

The form of instruction to be followed at Mr. Palmer's dramatic school will be new and exceedingly practical. Twelve standard comedies will be first selected, and the whole of the sixty pupils put at work studying them. In each every male student will have to prepare himself in every male part, and every female student in every female role. Then at the assembly in the theatre Director Boucleault will each day call up to the stage at random a complete cast for the plece in hand. They will proceed with certain scenes, and their errors corrected on the moment in the presence of the observers. Every correction will be accompanied by the reason dictating it. Then the cast will be changed about, Rosalind playing Celia or Juliet the Nurse, and thus pro-

"Mr. Palmer will then have a company, or, rather, four companies," says Mr. Boucicault, "au fait in a dozen plays, and an actor or act ress can be drawn at will who is qualified on occasion to fill any character in any one of them. Of what regularly organized stock company can the same thing be said? As a rale you wouldn't draw the right card from such a pack." The current play at the Madison Square will also be rehearsed, so that competent understudies galore will be constantly ready to fill vacancies or give the entire performance if need be. The Wednesday matinees will be devoted to trial productions of new plays.

Nellie Lingard, the soubrette, who left this country for England almost two years ago, is prospering so well on the other side that there is little likelihood of her returning here for some time. To a friend in this city she writes: "I am back in dear old London, and have been doing the theatres and having a good time generally. Miss Cone is with me. I have not settled for next season, although I have some good offers. My idea is to take a play on tour. I made a nice little sum with the Shadows of a Great City, and so I feel I can afford to wait. I may produce my new play at a matinee. I feel sure that it will be go. I suppose you know that John F. Sherridan and a company left for India some time ago for a year's trip. I could have gone, but the weather there-bah! It's been awful here, and I don't care to experience worse."

The enterprising young man with blue eyes and a bulging forehead who has been going about town for some time fleecing actresses on the plea that he is an actor and in distress, sometimes represents himself as the brother of banish it from my mind "

Annie Clarke, of the Boston Museum. Miss Clarke writes a letter denying the fellow's claims. "I have no relatives upon the stage," she says, "and the man is a stranger to me. I regret that my name should have been used to extort money from any one." The impostor usually makes his calls at an early hour in the morning with some harrowing tale. At times he wants railway fafe to a Connecticut town where h is mother lies at the point of death; at others he is in need of food. He usually manages to bag from one to five dollars, according to the means and sympathies of his victims. He frequently sends in welt-written letters, wherein his woes are graphically depicted. It is strange that the police have not yet interrupted this gentleman's checkered career.

Charles Osgood, the agreeable and clever young man intrusted with the management of Harris' Theatre at Louisville, has been spending some time in New York. Mr. Osgood has had excellent opportunities for observing the popular-price branch of amusements in all its bearings, and he has some very sensible ideas on the subject.

"The prejudice against cheap theatres," he says, "is wearing away, for professionals appreclate the important part they have come to play in current theatricals. When the thing was new nearly all the cheap theatre companies were roving bands of fakers. But gradually good actors began to sniff good profits from afar off. When plays became a little threadbare and no longer attractive at the high-priced houses they were found suitable for the popular places. There is unquestionably a big difference in the commercial value of different performances. Some are worth the higher price-a good many are not. And so the cheap circuit theatres have an illi nitable supply while the high rate houses suffer no particular damage therefrom.

"A great majority of play-goers in the outlying cities are people of very moderate means, such as clerks, salesmen and book-keepers. Well, in former days, a theatre visit to them was an infrequent event, costing so much that the necessary money was seriously felt. Now they can go once a week and take their girls without much expense.

"Actors complained at first of the excessive work required of them at the cheap theatres, but the adoption most everywhere of the three matinees-a-week plan has reduced the labor to such a point that it cannot justly be considered a source of dissatistaction. Nine performances in six days doesn't over-fatigue those who, during the season, haven't to give much of their time to study and rehearsals. As for the managers, they find the cheap places of amusement lucrative. There has been but one losing week come under my knowledge since I have been connected with Mr. Harris' system of theatres. Many attractions have made comfortable fortunes in them that would have starved to death in the high price establishments.

Thomas M. Hunter, after spending thirtytwo years of his life on the stage, tells the Gleaner that he has decided to abandon the profession and go into commercial pursuits. He has had an excellent position offered him by the manufacturers of a popular fire-extinguisher which he will accept.

Mr. Hunter says that he loves the footlights as much as ever, but the profession has become to big with immature one-part "actors" that he doesn't care to continue in it. He has devoted his life to legitimate work and the present condition of affairs, he asserts, fills his soul with disgust. Mr. Hunter made his first appearance at the Boston Museum in '56, receiving a salary during that year of \$5 a week. He was a protege of E. L. Davenport, who took an interest in his career.

He played in nearly all the stock companies of the East and South and supported most of the stars, Forrest included. He was a favorite of Salvini, who has an equally great regard for him personally and professionally. Last season he played with Milton Nobles and made a hit in From Sire to Son. Mr. Hunter says he will keep an affectionate eye always on theatricals and theatrical people.

A. C. Townsend, a young man who acted as advance agent for the Jim the Penman company last season, and who has been engaged to go with Rose Coghlan's company next season, bears the proud distinction at the present moment of managing an organization of which two titled people are members. They are Sir William Young, Bart., the son of Sir Charles Young, the author of Jim the Penman and his wife, Lady Young. The other members are George Belford and Stella Maris, and the repertoire comprises plays by Sir Charles Young and recitations by Mr. Belford. The tashionable Summer resorts are the objective points of the company, which is known as the Philo-Thespians.

He was a business manager, and his face looked sad, as he said in a most convincing way: "I have never seen so much misery among the profession as this Summer, and I never hope to see so much again. Have you not noticed it, and if you have, can you tell me the reason of it? There seems to be so many actors dead broke, and without a dollar to their names or credit. And yet the past season was a proportionately good one. Can it be that I am running across more hard-up actors than other people? I have seen a lot of hidden misery this Summer, and it is hard to banish it from my mind."

The Actors' Heirloom.

Bohemian once, bohemian ever, no matter where for-tune locates us, it is impossible to disguise our proclivi-ties, and the tendency toward the free and artistic expresses itself under every sun and under all circum-stances. The search for the curious, historical and picturesque in a new country like this, or, rather, in its cities, is generally useatisfactory in its results, unless one happens to find an appreciative dealer, with an artistic eye and business enough to warrant the importa-tion of foreign treasures from a by-gone age. But the artistic optics of such men are never without the alloy of the main chance, and if one eye appreciates the artistic beauty, the other is wide awake to the marketable value, generally so far beyond the reach of the enthusiastic bohemian worshipper that they can only admire, sigh and pass on, leaving the gem to the fat purse of some parvenu, who purchases simply because it is the representation of so much wealth and likely to be the cause of envy and awe to his or her fellow

However, there are one or two private individuals who are collectors for the pure love of it, and who unerstand the art and appreciate a "find" only when ac companied by substantial facts or the most reliable istory. Such a man exists in Chicago, the proprieto of a business instituted to tickle the palates rather than administer to the minds of its customers. Yet above the store—one of the finest on State Street—is a long and lofty room devoted entirely to the exhibition of curiosi ties from all climes, to which the public is admitted at

all hours, free of charge.

It was my luck, while hunting caramels, to tumble upon this unexpected and wonderful museum, and found "Sweets to the Sweet," one of the most interesting additions to my fifty-cent invest on it was ever my good fortune to run across.

The proprietor, Mr. Gunther, the candy manufacturer, whose love of Shakespeare and the drama enables him by instinct to detect a knight of the boards and eagerly selses the opportunity of a confab upon his adored hobby, with the greatest kindness, personally did the honors of his treasure-house, and disclosed to my astonished eyes a collection of original MSS, of my assonance eves a collection of original mass, of plays hundreds of years old. First copies of rare old books, the value of which is beyond estimate and worthy of a national museum; first copies of the Ireland forgeries, original portraits of European celebrities, iong since in their graves, autographs and letters of poets, play-writers, actors and authors, who lived when the when ice-cream was a luxury known only to the inhabiliterary collection is enhanced by its clever classificaglibly from the tongue of the enthusiastic owner, together raneous with its history.

From the secret recesses of a large iron safe, among other curiosities too precious for the eye of the vulgus populi, Mr. Gunther mysteriously produced a small tin box, about twenty-one inches in circumference, and exhibited a treasure the like of which has rarely been seen; in fact, there are but two or three in existence, and I doubt if its fellow is to be found in any of our public misseums. On removing the lid it at first appeared to be nothing but a mass of jet black, glotsy hair, as fine as silk. This, lifted from the box and tunwound, revealed a human Indian head, from which the skull and bones had been removed, leaving only the fiesh and realp, dried as hard as ivory and shrunk, by some process known to the ancient Mexicans, to the size of a duck's egg, the hair remaining on the contracted scalp as long and luxuriant as in life. The features had not suffered any distortion from their marvellous diminution, but were as perfect as if seen through the wrong e.id of a telescope, the ears being particularly delicate. From the lip, chin, brow and eyelids aprouted short spears of strong hair, lighter in color and coarser in texture than from the head. It is said to be aundreds of years old—no manufactured mostrosity to excite the wonder of the gulibse but a genuine, unique specimen of the barbaric reverence in which the Axtecs held their chiefs and heroes. This wonderful thing, I need hardly say, is not shown to every miss who purchases candy, but is reserved for the enthusiast and those who are happy enough to excite laterest in the enviable owner.

Among the rarer autographs is one of William exhibited a treasure the like of which has rarely been

candy, but is reserved for the entausiast and those who are happy enough to excite laterest in the enviable owner.

Among the rarer autographs is one of William Shakespeare, verified by a chronological list of owners and mentioned in several works on the subject as one of the few authentic samples of the poet's caligraphy.

But the gem of the entire collection, the most interecting to our profession and the chief object of this article, is what I am certain ought to be considered as the legitimate heritage of the American actor—an oil painting of the bard and likely enough the long-lost portrait from the brush of Burbage, painted in 1507, when Shakespeare was thrty-three years of age. To describe it is technical terms would only be to confuse without substantiating anything; suffice it to say, it is almost life-size, and represents the familiar head in all the majesty of Ingersol's "magnificent globe," but with rather more hair on it and less on the face than we are wont to see in the later portraits. The fleat tints and shadows are particularly life-like, and yet there is something about it suggestive of the amsteur, or one, at all events, whose time was not wholly devoted to art. And it is fair enough to presume Burbage was not a professional portrait painter.

The Felton portrait, from the Old Boar Tavern in Eastcheap, London the Rialto of those days), is described as being seated, with one hand resting on the head of a dow, with the initials "R. B." on the back of the picture. The Gunther portrait, as I must call it, seems to be a part of the Felton. It reaches little lower than the bust, but the line of the arm, where it fades into the deep tones of age, indicates a position of some action or occupation rather than the passive post it would naturally take if a bust picture had been the artical's object. Around the lower print of the body, reaching up on either side to the shoulders, is a wreath of laurel leaves, the color appearing fresher and brighter than the rone of the rest would warrant if painted at

ist's object. Around the lower pirt of the book, reaching up on either side to the shoulders, is a wreath of laure! leaves, the color appearing fresher and brighter than the fone of the rest would warrant if painted at the same time, giving the idea it was added later, presumely at the time the picture was cut down and resumably at the time the picture was cut down and research for the initials of the actor-artist, for the original or surface causas so rotten that any attempt would result in the destruction of the portrait. The square chestout frame, with its oval wooden mat, wormeaten and discolored, is contemporaneous and evidently the work of a carpenter (or property-man) and not that of a regular frame-maker.

Although not long in the possession of Mr. Gunther, it has been some years in America, and can be traced back to the last century as one of the lots in an auction where it was. But meagre as the proofsol its authenticity are, they are sufficient to excite a professional interest, and giving it the benefit of the doubt, steps should be raken to secure such a valuable memento to the profession most likely to render it the highest reverence and the greatest appreciation. I heartily r command averse setter and extress visiting Chicago to make

the profession most likely to render it the nights it ver-ence and the greatest appreciation. I heartily r com-mend every actor and actress visiting Chicago to make a pligrimage to the shrine and do homage before this relic. Let them judge for themselves and vent their opinions through these kindly columns.

The Actors' Fund should own it as a gift from the en-tire profession.

The actors' organ, THE MIRROR, will, I know, lend its aid towards this desirable end and money will be forthcoming. The names of a few influential men are all that is required to start the ball rolling, and negotiate the purchase from its present owners of this Shake spearean heirloom to the American actor.

A PARTY BY THE NAME OF JOHNSON.

Wagner's Earliest Opera.

The first performance of Wagner's opera, Die Feen, written fifty-five years ago, took place at Munich on June 29, and attracted a great number of musicians and critics, who were agreeably surprised at the dramatic force of the piece and the vigor of its choruses. The

production is described as a decided success. The plot is as follows: The young Prince Armidal loves the fairy Ada, whom he has married upon the condition that he will not ask her name for eight years. At the end of the time, by putting the question, he At the end of the time, by putting the question, he submits himself to the trials imposed, as the price of his wife, by the fairy king. The first act closes upon a brilliant scene of the fairy realms. In the second act the Prince's army goes out to battle. Ada demands her children, and throws them into a lake of fire. At the same time news of the overthrow of his army by a superastural warrior, alleged to be Ada herself, makes him forget his vow of constancy, and be curses her. Ada restores the children, made immortal by the fire, and informs the Prince that the messenger was false. She is then turned into stone, and news comes of the Prince's victory instead of his defeat.

Celebration of the victory ushers in the third act. Armidal is then found by the fairles mad with the loss of his wife, who is only to be restored by his braving certain subteransona dangers. Protected by a magic sword and shield, he arrives at last before his stone bride, whom he disenchants with a fairy lyrs. They are then received into the fairy kingdom in the midst of an autraordinarily beautiful stage-acting. The piece is said to be remarkable in the steady progression of the interest to the final climax and for its universally fine spectacular capacity.

DATES AHEAD.

Managers and Agents of traveling companis favor us by sending their advance dates every mailing them in time to reach us on Monday. DRAMATIC COMPANIES

AUGUSTIN DALY'S Co.: London, Eng., May to the clos

A Nester Rogue to . C. Co.: St. Paul, Minn., July 18 Boston Ideal U. T. C. Co.: St. Paul, Minn., July 18 Week.

Ba. Ry-Fay Co: Denver, Col., July 23—week; Aspen 26 32, Leadville August 1-2. Canyon City 3, Colorado Springs 4, Hastings, Neb., 6, Lincoln y—close.

Broken Hearts Co.: Hackensack, N. J., August 6, Somerville 7, Long Branch 8, Sing bing, N. Y., 6, Somerville 7, Long Branch 8, Sing bing, N. Y., 6, Newburgh 10, Matteawan 11, Danbury, Conn., 13, Catskill, N. Y., 14, Chatham 15, Philmont 16, Troy 17, North Adams, Mass, 18.

CLAIR PATTER Co.: Winnipeg, Man., July 16—indefinite.

CATTLE KING (J. H. Wallich) Co.: San Francisco July 16-two weeks.

CAYSTAL SLIPPER Co.: Chicago, July s-six weeks.

CONBAD THE CORSAIR Co.: Chicago, Ill., June 18indefinite.

CONNAD THE CORRAIR CO.: Chicago, Ill., June 18—
indefinite.

DENMAN THOMPSON: New York, August 30—indefinite.

EUNICE GOODRICH CO.: Lincola, Neb., Iuly 33—week;

COMADA. 30—week; Atchison, Kan., August 6—week;

Leavenworth 13—week.

Eryie ELISLER Co.: N. Y. City July 2—indefinite.

E. ri Sothern: New York, August 13—indefinite.

FRED. WARDE: POTTSMOUTH, O., August 13—indefinite.

FREDE. ICK LURAMCER'S DRAMATIC CO.: Mount Pleasant, Mich., July 25-26, Evart 27-28.

FANNY DAVENDORY CO.: San Bernardino, Cal., July 25-26, Pasadens 27, Santa Barbars 28, Sacramento 30
11, Stockton August 1, San Jose 9, Oakland 3-4, Portland, Ore, 3, week.

Gus WitLiams' Co.: Miles City, Moat., July 26, Bismarck 27, Iamestown 28.

George J. Cortis Co.: Jonesport, Me., July 23—week.

GEORGE J. CONTIS CO.: BORDER, Is., July sy-week;
GEORGIE HAMLIN CO.: BORDER.
Spirit Lake, for the Summer.
HENNY LEE CO.: Chicago, July s-indefinite.
HELENY ADELL'S CO.: Cortland, M. Y., July sy.
KATE CLAXTON: New York, Aug. so—two weeks.
Kinalpy's Mathias Sandorf Co.: New York, Aug.

so—indefinite.
Lost IN LONDON Co.: Duluth, Minn., July e5-e6,
Brainerd e7. Fargo, Dak., s8, Grand Forks 50.
Crookston, Minn., 31, Moorhead Aug. 1, Jamestown,
Dak., s. Valley City 3, Casselton 4, Wahpeton 6, Fergus Falls, Minn., 7, St. Cloud 8, Stillwater q, Chippews Falls, Wis., 10, Englewood, Ill., 11, Chicago 13

LIZZIE EVANS: Stockton, Cal., July 96, Sacras 87-85. Muggs' Landing Co.: Atlantic City, N. J., July 83week.
MAUDE Howa's Co.: Kewanee, Ill., July s3—week.
New York Lyceum Co.: San Francisco, Cal., July 16—

two weeks.

PROPLE'S THEATRE (G. A. Hill's) Co.: Amsterdam,

N. Y., July 23—week; Canajoharie 30—week.

Soap Bussle Co.: San Francisco July 16—three weeks.
SALSBURY'S TROUBADOURS: Los Angeles, Cal., July
22—week; San Diego 30-31, Riverside August 1, Santa
Ana 2, San Bernardino 3-4, Portland, Ore., 20—

week.

SHE (Webster-Brady) Co.: Virginia City, Nev., July

s6, Sacramento 37-38.

SOL SMITH RUSSELL Co.: Escanaba, Mich., July

s6, Ishpeming 37, Marquette 38.

THORNTON AND FLYNN'S CO.: Cobleskill, N.Y., July

s4-37, Sharon Springs—indefinite.

Two Johns Co.: San Francisco, July

16—two weeks;

Reno, Nev., 30, Virginia City 31, Carson City August

1, Salt Lake, Utah, 3-4, Montrose, Col., 6, Gunnison

7, Salida 8, Leadville 9 11, Canon City 13, Pueblo 14,

Colorado Springs 15.

THREE WIVE TO UME HUSBAND Co.: Dodge City,

7, Salida S, Leadville 9 11, Casha Co.: Dodge City, HREE WIVE TO UNE HUSBAND CO.: Dodge City, Kas., July 25-26, Larned 27-28, Hutchinson 30-31, Newton August 1-2, Winfield 3-4, Arkansas City 6-7, Wichita 10-11, Emporia 13-14.

OPERA AND CONCERT COMPANIES. AMERICAN OPERA Co.; Philadelphia, Pa., July 16-in-

AMERICAN OPERA Co.: Frankoespana, Fr., July 10—indefinite.

Bijou Opera Co.: Little Rock, Ark., June 23—indefinite Cornner Co.: Boston July 2—indefinite.

CONNERS—HERMANN OPERA Co.: St. Louis, Mo., June 18—indefinite.

CARLE ON OPERA Co.: Cincinnati July 0—six weeks.

DESHON-STARR OPERA Co.: Madison, Wis., Aug 29— Week
HESS OPERA Co.: Milwankee, Wis., July 16- indefinite
HEINRICH'S OPERA Co.. Philadelphia July s-indefinite.

LYCBUM OPERA Co.: Washington June 11—indeficite.
McCaull's Co. (No. 1): New York City July 16—
indeficite.
McCollin Opera Co.: Cincinnati, July 9—three
months

MONTHS
NOSS FAMILY: Iron Mountain, Mich., July 25-26, Crystal Falls 27-28, Bessemer 30-31, Washburn, Wis., Aug. 1-3, Bayfield 3-4.
NELASSON'S SPANISH OPERA Co.: San Francisco June 11—indefinite.
Pyke Opera Co.: Los Angeles, Cal., July 16—indefinite. QUEEN'S MATE CO.: New York August 13-indefinite. KISING AND HAMILTON'S UPERA CO.: Atlantic City, N. J. July 16-indefinite. TEMPLETON OPERA Co.: St. Joseph, Mo., July 26-in-

definite.
THECDORE THOMAS Co.: Chicago, July 9—one month.
W. S. MOORE'S OPERA Co.: Cape May, N. J.. July s indefinite. MINSTRELS

DOCKSTADER'S MINSTURES: Leadville, Col., July 33-86 Pueblo 37, Coorado Springs 38, Hastings, Neb., 30, Council Biuffs, Ia., August 1, Omaha, Neb., 3-3, Des Moines, Is., 4, Chicago 3—week.
GORMAN BROTHER'S Co.: Cincinnati, O., July 1—indefinite

definite.

HAVERLY'S MINSTRELS: Kalamazoo, Mich., July 96.

JOHNSON AND SLAVIN'S MINSTRELS: Manchester, 1 Manchester, N. JOHNSON AND SLAVIN'S MINSTELLS: Manchester, N. H., August 7, New York sy-indefinite.

Lew Johnson Minstells: Los Augeles, Cal., Juse sy-indefinite.

MCNISH, RAMZA AND ARNO'S MINSTELLS: Fort Wayne, lad., July 36

MCINTYRE AND HEATH'S MINSTELLS: Portland, Ore.,

July 30-Week. SAN FRANCISCO MINSTRELS: Atlantic City, N. J., July VARIETY COMPANIES.

LUCIER FAMILY: Orono, Me., July so, Bar-Harbo LUCIES FAMILEY COOR, men, july sp-98
RENTZ-SANTLEY CO.: Los Angeles, Cal., July spweek; Oakland, 10-31. San Jose Ang 1, Stockton sSacramento 3-5. Virg nia City, Nev., 6-7, Carson 8
Reno 0, Sali Lake, Utah. 11, Cheyanne, Wyo, 13
Hastings, Neb., 14, Lincoln 15, Council Bluffs, la.
16, Omaha, Neb., 17-18, Chicago, Ill., 20-two weeks
STENN-RUSLERE COMB: Raleigh, N. C., July 25-26.
TONY PASTOR'S CO: Long Branch, N. J., Aug. (
Asbury Park 7, Trenton 8, Atlantic City 9 11.

CIRCUSES.

CIRCUSES.

BARNUM'S CIRCUS: Clinton Ill., July 26, Dubuque, Ia, 27, Freeport, Ill., 28. Elgin 30, Rockford 31, Madison, Wis, Aug. 1, Janeaville 2, Racine 3, Milwaukee 4, Brach and Bowra's Circus: Earlville, Ia., July 26, Muchester 27, Winthrop 28.

CIRCUS ROYAL: Boston, Mass., July 16—indefinite. Forsprauch 5 Circus: Dover, N. H., July 26, Portsmouth 27, Manchester 28.

HUNTING'S CIRCUS: Reading, Pa., July 26-28, Lancaster 30-Aug. 1, Columbia 2-4, Lebanon 5.7.

IRWIN EROTHERS' CIRCUS: Worcester, Mass., July 23-26, Webster 27, 28.

26, Webster 27 28.
MILLER AND FREEM, N's CIRCUS: Cornwal, Car., Ju'y
26, Prescott 27, Brookville 28.

MILLER AND FREEMAN S CIRCUS: CORNWIT, CAT., July 26, Present 27, Brookville 28.

RINGLING BROTHERS' CIRCUS: Sanborn, Ia., July 26, Sheldon 29.

ROBBINS' WILD WEST CIRCUS: Port Jervis, N. Y., July 26, M ddletown 27, Goshen 28.

SHIELDS' CIRCUS: Chattanooga, Tenn., July 23—week, Walter S, Main's Circus: Boonton, N. J., July 26.

Montclair 27, Passaic 28, Nyack, N. Y., 30

MISCELLANEOUS. MISCELLANEOUS.

BARTHOLEMEM'S EQUINES: Peoria, Ill., July 23-week. Buistol's Equine Show: Boston, Mass., June 25-in-EUGENE ROBINSON'S FLOATING PALACES: Moundsville.

W. Va., July 26.

Gilmork S Band: Manhattan Beach, Coney Island, N.
Y., July 1--for the Summer.

Kiralfy's Nrao Co.: Staten Island, N. Y., for the PAINE'S BURNING OF OLD LOND N: Manhattan Beach

June 18-for the Summer.
PAWNEE BILL'S WILD WEST CCMB: Philadelphia, July s-indefinite.
PROF. WILDUR'S EQUESCURRICULUM: Boston, June 25.

-indefinite.
THAYBE'S BATTLE OF NEW ORLEAMS: Brighton Beach fully 7-for the Summer.
Wild Wast: Eractina, N. Y., May 30-indefinite.

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Necrology for 1887-Containing 134 biographical sketches of the actors, singers, dramatists, etc., that died during the year.

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ANNUAL

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The Palmy Day Tragedian.



"Good name in man and woman, dear my lord, is the immediate jewel of their souls," murmured the tragedian, and then for a mo ment he seemed lost in thought.

It was the comedian's opportunity, and he seized it: "Who steals my purse steals trash." "Me, too," sighed the tall man with

The Lyceum School man felt that the con versation was drifting in a dangerous direction but he had thoughtfully put on his other pan taloons that morning, so he resolved to remain during the session.

"And," continued the friend of Forrest, "I might add parenthetically that 'there is a divinity that shapes our ends rough-hew them how we will.' I am aware that mine is not the accepted rendering of this oft-quoted paragraph, yet is a reading that is instructive as illustrating how as small a thing as a misplaced comma may paraphrase panegyric and pervert philosophy,"

The comedian scratched his fat chin thoughtfully, and remained discreetly silent, feeling, no doubt, that the conversation had got just a little beyond him. The Lyceum School man made a pencil mem. on an envelope, and the tragedian continued:

"I had contemplated for to day a sail upor the noble Hudson, aye, even to the capitol of our Empire State, where Mr. O'Flannagan, Mr. O'Gaff, Mr. O'Gunn, Mr. O'Gall, Mr. Mc-Gine, Mr. McSwag and Mr. O'Boodle do make laws for the government of the free and untrammeled American citisen. But when I visited my father's brother with a view to fur ering this design, there appeared between at relative and myself a difference of opinion as to the relative value of certain collateral so great as to cause a temporary aban ot my plans. And so for the nonce I'll bask in the rosy noon-day sun, and hie me to the inviting green that glints athwart the Rialto.

"Speaking of a sail upon the Hudson," be-pan the man with the duster, "reminds me of an incident that occurred—"

"In Sacramento?" asked the fat comedia "Ne sir," continued the man with asthm 'this one ante-dates even the days of '49 ' In deed it takes us way back into the thirties, and It has come down to me through two genera ions. Uncle Ben Baker is my sponsor for his one: Among the early exponents of the drama in this country was the Chapman family, the grand-parents of the present genera-tion of that family, now doing honorable ser-vice in various branches of the profession. At the time now under consideration the Chapmans had a theatre of their own. It was not exactly built upon the sand, but upon a flat-boat, and floated with the current from town to town along the Ohio and Mississippi rivers. The guild was little better than vagabonds then. No private hotel cars, no special trains, no palace hotels, no gilded temples of Thespia. It was a daily struggle, and some days a ve hard one, for the necessaries of life. The yers, of course, lived on the boat, and in players, of course, lived on the boat, and in the absence of money were frequently obliged to take vegetables, eggs, poultry, etc., for tickets. Mrs. Chapman sold tickets and played the heavy leads. She had a little office on the bow of the boat, with bins and compartments for receiving the merchandise, and directly over her head was a little office of the course of the curtain fell on the last act he pushed in shore and made fast, and that audience had to walk home ten miles through a swamp."

"I a more serious vein," said the tragedian, "I feel called upon to intimate to you that my merchandise, and directly over her head was a little state of rest and recreation is nearing its end, and then our absence on with the play. Just before the curtain fell on the last act he pushed in shore and made fast, and that audience had to walk home ten miles through a swamp." Hule sliding trap-door, which opened into a and these, our pleasant confabe, our soulful chicken coop, on the roof. One evening about intermingling of facts and fictions of our soble chicken coop, on the roof. One evening shout \$535, the Chapman's Theatre was tied to a stake near the boat landing at New Madrid, Mo. The play was to be Othelio. John Stith was the Othelio, and Wm. Wharem the lago. Times were hard and money scarce, but green corn, eggs and chickens came in clearifully and many times had been lly, and many times had Mrs. Chapm before going back to dress for Amelia, open the little door over her head, and pushed nice fat pullet into the coop.

"Wherem was a devoted haberman, and at almost any hour of the day or night could be found on the outer edge of the boat angling for cat-fish. In those days there were cat in the Mississippi weighing from twenty to seventy-pounds, and one of them once fastened enster book, it required both skill and strength to land him. The stage was on the gear of the boat, and this night Wharem was fishing directly opposite the R.I.E., his seat not more than four feet from the stage. He had fished the entire afternoon without a bite,

and after dressing for lago he went at it again.
"The colored boy, who was 'general utility' out the bost, would hold the line when Wharem went on for his scenes. The curtain west up on the third act, and Wharem heard his cue for entering with Othello. He looked his starring tour. At the three performances front of a dress, cut to wear over corsets, is

for the boy, but he was gone; again the cue was given and there wasn't a thing at hand to which he could make fast his line, and he couldn't afford to let it go, so bending down he tied the end firmly about his ankle and rushed on the stage just in time to catch his cue on the third repeat. 'Sweet wench, perdition catch my soul, but I do love thee, and when I love thee not chaos is come again,' quoth Othello. Then be crossed left, and caught his foot in lago's fish-line. ('What in h-is that?' growled Stith, and Iago answered 'my fish-line.") 'Did Michael Cassio, when you wooed my lady, know of your love? 'Oh, yes, and went between us very ott,' said Othello. Then he started to cross, but saw the fish-line and remained in left corner. Jago began to get his work in now, and had just said, 'Beware my lord, of jealousy, it is the green-eyed mons-' when his right leg went out from under him like a shot. He gathered himself quickly and tried it again: 'monster that doth make the meat it feeds'-and then came a succession of quick, savage jerks at lago's leg, which nearly upset him a second time. Determined not to lose his fish Wharem interpolated: 'My lord, I fear that in my great love I have gone too far. (Jerk! jerk!) I will leave you one moment to your thoughts, anon I will return.' And reaching down he grabbed the line and rushed for the side of the boat. And then the fun commenced. Othello sat down, buried his face in his hands, and waited for lago to land his game. Cassio, Roderigo and Desdemona eagerly watched the struggle. Finally the monster cat, after pulling as though he weighed a ton, suddenly changed his tactics, jumped clear of the water and landed on the boat. The sudden slacking of the terrible tension took lago so completely by surprise that he staggered back and fell his length on the stage, in full view of the audience, drag ging the forty-pound cat fish after him."

"Did Uncle Ben furnish you with any data or circumstantial evidence of the historical accuracy of this cat-fish story?" asked the tra-

"Not exactly; he simply jotted the points down from memory on a Fund letter-head."

"That is of fish-al," said the comedian, but the painful stillness with which the remark was received convinced him that it was ill-timed.

"But the funniest part of the performance came afterward," continued the man with the duster. "Between acts Amelia and Brabantio would slip out to count up, or, rather, weigh up, the receipts. They found two dollars and ten cents in cash, twenty-two waterm three dozen eggs, and a small supply of sweet potatoes and green corn. Every seat was filled. 'There must have been a big run on chickens to-night,' said Brabantio Chapman, seeing the meagre assets in other directions 'Indeed there was,' replied Amelia; 'there must be at least fifty nice tat pullets in the coop.' Papa Chapman rushed up to get a look at them, and horror of horrors! the coop was empty! And what do you suppose those ble New Madridians had done? They had 'faked' one pullet on the old lady all the evening, using a little bare-looted nigger to slip up over the stern of the boat and steal it out as fast as she put it in, and when the whole town was in the nigger stole the chicken on his own account and went home."

" Both Mr. and Mrs. Chapman were good Methodists, but it is reported that the atmosphere about that flatboat became suddenly blue when the true inwardness of the schem dawned on the old gentleman. 'And to think that these miserable Missouri beathens should be quietly enjoying a Shakespearian master-piece, played as only the Chapmans can play it, for two dollars and ten cents each and twenty-three watermelons ! D-n 'em ! But I'll be even with 'em !'

" The cu act, and the old man slipped his cables and just where the lace covers the bare skin of pushed his 'temple of Thespis' out into the arms and seck. If the beads can be gotten in

guild, past and present, must soon be num-bered among the treasured stores of memories. Possibly our next gathering will be the last until the warm suns of another June shall draw to this busy mart the wandering children of MILTON NOBLES.

Personal.

THOMPSON -Alfred Thomps the Summer at Far Rockaway, L. I.

SHAW -Alice Shaw, the American whistler, whistled before the Prince of Wales a couple ot weeks ago, and it is said that royal functionary nearly blistered his hands in applauding the handsome American.

WILSON.-Francis Wilson, during his airing abroad is said to have purchased two French comedies, which he will have translated and adapted to the American stage, and in which be proposes to star in 1890. Mr. Wilson will then relinquish the comic opera stage. He is capable of doing excellent dramatic work, and there is no reason, with an acceptable play, why he should not find his way to the front.

TEARLE -Osmond Tearle is resting at

at Stratford on Avon commemorative of Shakespeare's birthday, which Mr. Tearle has been selected to give, he will present a version edited by Mr. Flower, of the first part of Henry VI, which has not been acted since the Restoration This will doubtless be an in teresting event and will attract considerable attention from Shakespearean students.

Can We Forget?

The whisp'ring winds a tale unfold
As the day discards her crown of gold—
A tale of sorrow often told
Of some despairing, hopeless heart
Unto which blind Cupid's poisoned dart
A bitter pain doth now impart.
Can we forget?

With vain regiet his soul is seared For the bright illusions disappeared; For golden visions once endeared By fond connection with the days

His love grew cold, and straying went, And a sadd'ning gloom o'er his life was sprent, While his faith was dead and his heart was rent The architect of wating dreams. In a measure life's turmoil redeems, But's not the builder that he seems. We would forget!

But time and reason soothed his pain,
And his wayward love came back again.
So tired of roaming that she fain
Would rest for aye in the shelt'ring fold
Of his arms' embrace, her pardon told
In every clasp of their girdle bold.
We do forget!
FRANK DUPRES.

Beauty.

There's beauty in forest and field, when earth Puts on the mantle of Spring: There's beauty in Autuma of equal worth When harvest its treasures bring.

There's beauty in river and brook and stream, When sollen they flow to the sea; When they roar and leap and sparkle and gleam And dance o'er the pebbles in glee.

And the ocean deep has a beauty grand When the wind and waves are at play, When the surges beat on the golden stra And lave it with silver spray.

There's beauty in glen and in mountains tall, And clouds have a nameless grace, But a greater beauty than these, than all, Is a beautiful woman's face.

E. V. S.

Brought Low.

There lived a maiden fair, And cruel, too! ' Her lovers scarce did dare To breathe out on the air Their sad love true.

She granted none her grace, Nor smiled on one, Though he might praise her face And kneel down in one place,

"They still must love me more," The maiden cried, "And my it better, too, before I even look down kindly, or Give up my pride."

Yet when Love came the maid Drooped low her eyes, And with heart sore, afraid Upon her koses she stayed, Praying Love bid her rise.

The Actresses' Corner.

In Boston I saw some black lace, very wide, hung up for show in a store, over rich yellow silk-silk so rich that the surface took a peachy bloom, you know. It seemed queer that such handsome stuff should be used just to show off the pattern of ordinary lace; so Polly finished buying her hair-curiers and went over to inigate. The lace was hung over the comest yellow cotton stuff; the effect was made dinary tarletan, book muslin, or which ever of its many names you know the comnest thin white stuff by, being laid over the yellow between it and the lace. I don't know why the same effect might not be secured with other colors than yellow and other lace than black. If your "beiress" part needs a new ball dress or tea-gown, you might try it and

save something, mightn't you?

Of course, Spanish lace is rather out not nd we are all rather tired of beads; still you can make an old Spanish lace piece quite gorgeous by sewing oblong jet beads-they comlat on one side—to the petals of the roun flowers. Don't cover all the flowers so. Give yourself a girdle-pointed front and back, you transparent white glass, I should think much might be done with white lace. Transparent white glass beads are very effective anyhou "dewdrop" looking as nothing else is.

If you expect to play Fron Fron sent sea son, and have lots of time now while you are playing "Does Madam wish to see the Count?" make a lot of white glass bead fringe, using gold or silver thread on which to string the beads. I fancy a white tulle dress much ornamented with pale pink flowers, all "dew-dropped" with these beads, would be lovely. If I didn't have red hair, and wasn't playing "heavies," I suppose I would beep that notion to myself.

I walked down Broadway this morning behind a girl who were so corsess. Most of us know that our dresses fit really better in the back without corsets than with, except, perhaps, that we are a little square-looking at the waist line. Now this girl got rid of the "square" part by soft stuff being sewed rather full into the seams each side of the middle back seam, from the waist line about half wav up the back. These scarf-like pieces were drawn around in front just under the breast line, tied in a full, soft knot and somehow gotten rid of in a 'Fedora' fashion that was charming and not at all out of the conventional, so as to be conspicuous Whise behind her, I realized that the perfect White behind her, I realized that the perfect curves of a good Redfern figure may be very fine, but somehow the woman did not seem to begin till above the collar and in the graceful lines of the skirt drapery; it looked human, and the right sort of thing beside, to see some trace of active muscles and lungs under that girls' budice.

ugly when worn without them, and far from lest, too, and yet, let our human self prove lts presence beneath its proper covering, we will be more comfortable, and what is more to the point, more satisfactory to look at. I know one girl who has a business suit, boned and so on like a corset, which sews or hooks and so on like a corset, which sews or hooks into the inside side seams of her bodices, and clasps like a corset, independent of the dress in front. This makes tailor made effect in front possible by supporting the form in conventional lines, leaves the back free and makes lacing impossible. When I get rich enough to dress as I please I shall try that, though she tells me the side seams have to be good and solid, and the material of the dress, too.

Here is a pretty idea for a slender figure.

Here is a pretty idea for a slender figure. I am stupid about telling of dresses, because I don't know dressmakers' terms: The bodice fits like any other about the waist, and up as far as the darts are cut; above that it lies in soft fullness, arranged in Irregular horizontal tolds from arm hole to arm-hole. Am I clear? It was my friend's own idea, and she said she nearly made a lunatic of her dressmaker. Go

I hear that Miss Cayvan has tubs of benzine I hear that Miss Cayvan has tube of behavior in which she has her maid wash silk dresses now and then. Whether Miss Cayvan does it or not, if a tub of benzine is going to be more reasonable than the average cleaner's charges. I'm in for the tub—smell or no smell. wonder if I have told you that salt, immediately put on, will save a cloth dress from stain of wine or ink spilled on it. Brush the salt off salt on till the cloth seems quite dry. This treatment—and prayer—saved a brown cloth dress which was suddled all down the front with black ink, and which I was too sure was a goner—to rub the salt on with any real en-thusiasm—and a light grey cloth waist which came in all over the sleeve for a glass of claret. Neither dress bears a mark of its accident.

I am told that the secret of the perfect fit of real tailor-made gowns, and the lasting of the fit, is that the pieces of the waist are subjected to a thorough stretching and julling process before being put together according to the final measurements. Thus treated, there is no more "pull" to them, and the fit is not only a thing of beauty (I said awhile ago that it wasn't, didn't I?) but a joy forever—more or less. All this is a little late though, I fancy, for I really do not believe we are going to swing back, and be improper in the Eugenie and Directoire fashion, instead of calling ourselves "propriety," because we are outlined in every course by whalebone and steel, instead of suggested as movement makes them in curve the fit, is that the pieces of the waist are sub of suggested as movement makes them in curve and line through drapery Drapery is certainly more "proper" than tights, if it comes to that, and tailor maders are tights, or not much better after all, I expect I have said something awful now! Good-bye. Polly.

Each Has Its Orbit.

A certain wise man being consulted by a yokel greatly baffled in his attempts to solve the problem of the universe, the sage advised him that every man had better give his attention to his own cabbage-garden. This humble admonition may be just now addressed to those who are perturbed with the subject of the status of the stage relatively to the church, all of which is gratuitous, considering that the exploitation has no ground-work to go upon.

The two vehicles may run along on parallel ines, but each has its own track and has no class engagement requiring it to observe and supervise the deportment and courses of the

For this there are abundant reasons in the special functions, designs, purposes and achievements of each.

There may be said to be a certain interchange and reciprocity between the pulpit and the stage, in as far as they partake of the element of universality which permeates all the

We do not expect to have sermons from the

We do not expect to have sermons from the stage or the complications of plot and character from the pulpit. Each is entitled to a clear orbit of its own, which all men may take note of and respect the planetary conditions of the one and the other.

The more distinct and independent they are kept the more faithfully and accurately will each fulfill its mission. From each orb of power is shed its own light distinctly and in full force appealing to its own phase of human native, illumining and fulfilling it in its own way.

on either side creates nothing but confusion and obstruction, mystifies the public and takes away from the two great agencies the integral effects belonging to each in its place, and may be said to create disturbing and misleading

issues.

Any results which the stage might derive from sermonizing or the pulpit from play act ing are contraband, and so far lessen the legitimate momentum and influence of each.

The truths we have advanced are illustrated the world who

by all the great dramatists of the world who have never made topical use of religion and have employed the mythic element only as a lotter exhibition of the imagination to enforce its dramatic metif.

Professional Doings.

—J. C. Kline, the consedins, will shortly start upon the read in his new councely, Help Was ted. Mr. Kline has been upon the stage many years, having made his first appearance with Mrs. John Word when the was in this country. Many good wishes will follow aim in his new venture.

his new venture.

— John Ellaker, so long identified with Cleveland theatricals, is about to retire from the macagement of the Park Theatre in that city. The Park has not been prespersus since it was rebuilt. A grand benefit is being tailed about to behalf of the veteran before he religiously

processous state it was rebuilt. A gread benefit to being tailbed obout to behalf of the veteran before he reliaqueshes the theatre.

—The four boilday weeks have thus been placed for Gilmore's new spectacle. The Twelve Temptations: Thanbugiving. Gread Opera House, Washington; Christman. Academy of Music, Philadelphia; New Year's, Groad Opera House, Brooklya, and Washington's Birthday, Hollis Street Theatre, Boston.

—The People's Theatre, Charleston. S. C., under the management of F. L. and J. F. O'Neill, in the popular theatre of that city, and has a senting capacity of 4,600. Professionals my its dressing-room- and converlences are the heat of any in the South. T. H. Winnett, No. 30 Usion Square, in the New York representative.

—The following people have been engaged to represent the drama, Deep it Dark, the coming season: W. T. Bryant, Ismes Bevins, J. C. Harrington, E. S. Halsted, W. W. Black, Louis Thiel, Lissle Richmond, Julia Wilson, Lena W. Cole, Clara Thropp, Alice Greeze, and Clarence L. Rogerson, leader of rehestra.

—E M. Gardiner is not a victim to the superstitions of the profession. He has thirteen people in his Streets of New York company, begins rehearsals on August 13, and opens the season on Friday sight, Aurust 24. In spite of this combination of circumstances, Mr. Gardiner announces that he is happy and is confident of a successful season.

—The following people have been engaged for Geor W. Monroe's My Aust Bridget company: Edward Cameroe, Tony Murphy, R. J. Ward, Elis B. Gardin Mabel Florence, Dot Harrison, Polly Carey, Celis Wentworth, W. Gardiner, R. B. Monroe will be a manager, R. G. Pray, the advance agent, and Geor Crogg, musical director.

Crogg, musical director.

—The following is the full company engaged for A Possible Case, which opens its next season at the Hollis Street Theatre, Boston, on September 3: Georgie Drew Barrymore. Dorothy Dorr, Nanette Constock, Kate Oesterie, Lella Wolstan, Jeannie Harold, M. A. Kennedy, F. M. Burbeck, Daniel Lesson, Robert Hilliard, J. H. Broome Robert Percy and George Devere.

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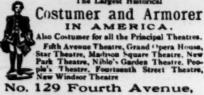
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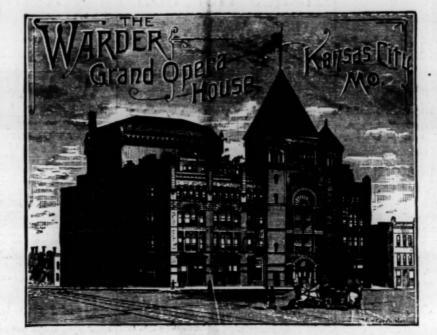
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The Mayor of Altoona Denies that he Signed the Published Affidavit Detrimental to the New

Eleventh Avenue Opera House.

The citizens of Altoona will gladly testify that there will be only ONE new popular first class Opera House in Altoona after Oct. 1, 1888, when the new Eleventh Avenue will be opened with Mr. and Mrs. FLORENCE The following affidavits will settle this matter conclusively:

STATE OF PENRSYLVANIA, | sr. |
COUN Y OF BLAIA, | sr. |
My signature to the article recently published, in regard to the new Eleventh Avenue Opera House. Alteona, Pa. was placed there under a mis-apprehension, and not as I understood its meaning to be Its purport was shown to be a certificate of merits of the the Mountain City Theatre and no reflection on the new Eleventh Avenue Opera House, not yet completed.

I have appointed a commission of shillful and competent builders who, in copju ction with the City Engineer, are supervising the construction of the building, and who will see that its Trongsth and Solidity are beyond question.

The work on the Opera House, so far, warrants me in stating that the citizens of Altonas will have one of finest places of amusement in the brate. I desire to correct any misgivings in regard to this new place of amusement that

I subscribed to the same article, understanding it just as Mayor Turner did' as most chees fully desire to correct the statement I speak knowingly when I here testify that the new Eleventh Avenue Opera House meets the favor of our peopland must always be immemsely popular.

S. A. LUTZ, Proprietor Globe Hotel.

Personally appeared before me, W. D. Couch, a Notary Public, residing in the city of Altoona, J Thos. Baltzell, Jr, who being duly sworn in form of law, doth depose and say that the signature to the foregoing statement of Edmund H. Turner, Mayor of the city, and S. A Luiz, proprieror of the Globe Hotel, are genuine and made and attached to the several articles in my presence

Furthermore, it is a well known public fact that Mr. Plack spent about four days solicating signatures to his article against the Eleventh Avenue Opera House Of the four names obtained, Mr Olmes and Mr McCauley are relatives—the former through a relative financially interested in the Mountain City Theatre—and the Mayor and Mr Lutz explain above how their names were obtained

Most of the prominent citizens of Altoona, during the past week, voluntarily came to the subscriber and stated that they had been approached by Mr. Plack for their

oth day of July, 1888. W. D. COUCH, Notary Public Care KLAW & ERLANGER, Taylor's Exchange, 93 E 14th Street, New York City, until September 1, after that date,

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